

THE TALKING MACHINE REVIEW



No. 46

JUNE

1977



Edward M. Favor

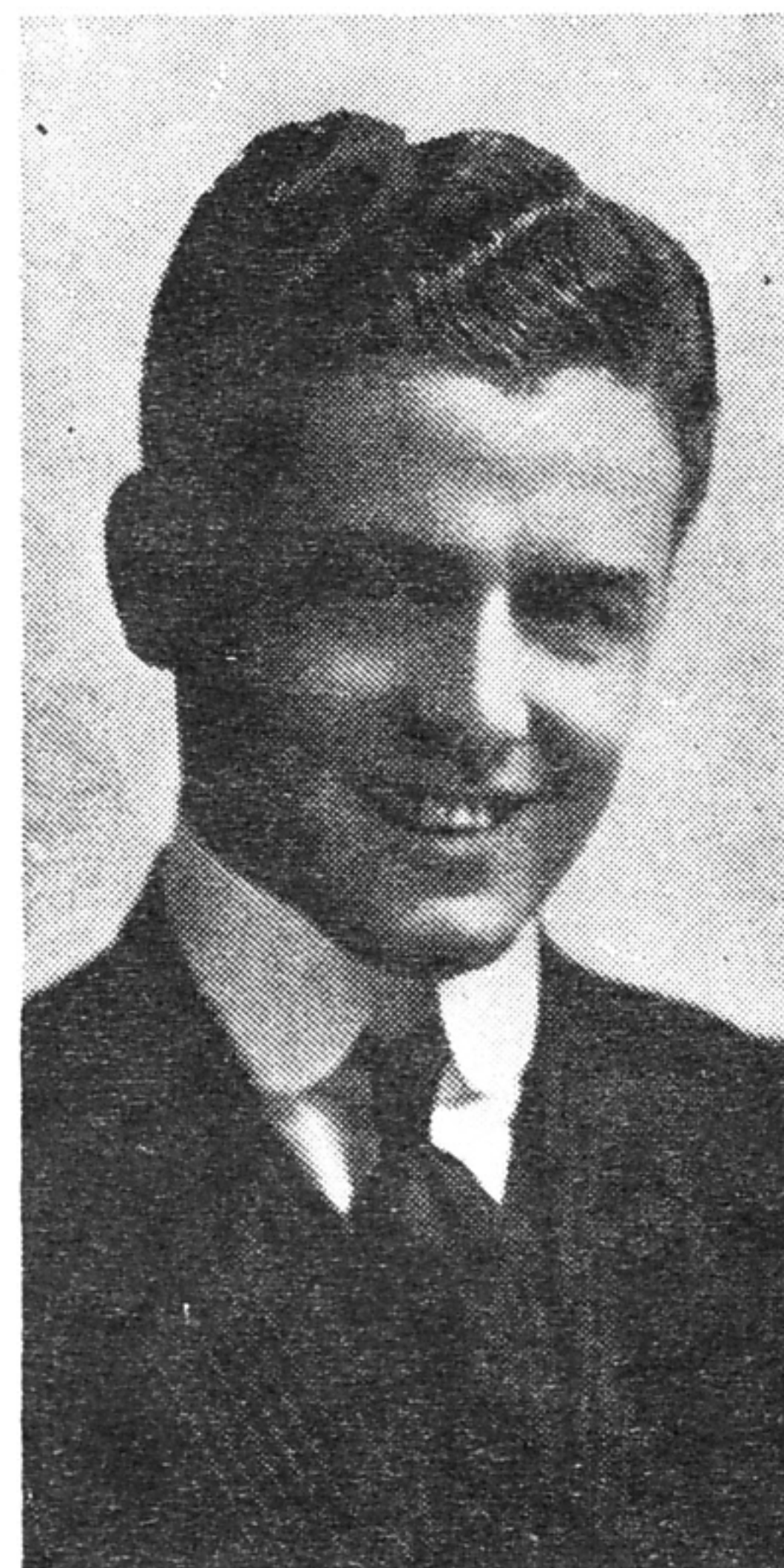
1001



Lauder.
Scotch Comedian



Caroline Lazzari.
Contralto



Burton Lenihan
Tenor



Alex. Logan
Bass



Helen Louise
Guitar



Harold Lyman
Flute



Simone Mantia
Trombone



James Marlowe
Comedian



Owen McCormack
Baritone



Louis Katzman
Cornet



Elise Kramer
Comedienne



Arthur C. Lichty
Tenor

I am of the opinion that 78 rpm records should be played only with modern lightweight pickups using modern jewel styli in order to preserve them rather than destroy them steadily with steel or other needles on acoustic gramophones; and cylinders should similarly be played with lightweight equipment rather than with original heavy reproducers.

At any stage since the introduction of Bell and Tainter wax cylinders the recording on a disc or cylinder was always in advance of the machine available to play it. This is now proven by reproducing cylinders or discs electrically. I am referring of course to records in as near to new condition as possible. (The old proverb about sows' ears and silk purses is still true!)

In a previous generation when pickups literally as light as a feather were unknown, collectors aimed to preserve their records by using thorn needles. Among their leaders was Mr. E. M. Ginn who made thorn needles as well as gramophones designed for record collectors. In the following pieces from the late-1920's, kindly loaned by John Williams of Bath, Mr. Ginn writes a few of his opinions. The etinternal-horn gramophone shown is one of his less common models.

SPECIAL NOTE.—In all E.M.G. Handmade Sound Boxes for fibre needles, the needle socket is cut right through the bar, this allows you to play a fibre needle with any desired amount showing out of the socket, but with modern recording on a modern gramophone never push the needle too far into the socket; always leave at least $\frac{3}{8}$ " showing. Personally when using one of my Panharmonic horn models I leave about $\frac{1}{2}$ " of fibre showing out of the socket. Never push a fibre needle so far into the socket of an E.M.G. Sound Box that it touches the shell of the box, distortion will result.

The E.M.G. fibre needles are specially cut by hand, they are a little larger than the fibres usually obtained from your dealer; should you find one or two needles too large for your box, do not try to force them in, just trim the sound box end of the needle with a pen knife leaving the playing end intact. It is an advantage to use a fat fibre.

E. M. GINN.

FIBRE NEEDLES AND ELECTRIC RECORDING.

10 05

By E. M. GINN.

I HAVE received many complaints from fibre needle users to the effect that they have considerable trouble in making the point of a fibre hold up on heavy electric recordings, and it is with the object of assisting readers who use fibre needles to get a better reproduction that this article is written. I should like to make it quite clear that I have no desire to create or enter into any controversy over the merits or demerits of fibre compared with steel needles. The type of needle used must always remain the personal choice of the user.

There are so many points in connection with good fibre reproduction that I propose to take them in rotation, and not necessarily in the order of their importance, because perfect fibre results can only be obtained by a combination of all the following points :—

(1). THE FIBRE CUTTER.—See that the cutter gives a perfectly clean point to the fibre. There are many types of cutter on the market, but in order to obtain a perfect point a little practice is necessary, no matter what type of cutter is used. A little patience in cutting a clean sharp point will be amply repaid by the improved results.

(2). NEEDLE TRACK ALIGNMENT.—If the tone-arm and sound-box of your machine is not correctly aligned, a fibre will never hold up to electric recording. Good results can be obtained with a tracking error not exceeding 6 degrees, the amount of error of your own particular tone-arm and sound-box can be readily proved by the aid of a "Wilson Protractor," if you suffer from excessive fibre needle breakdowns, first of all test the needle track alignment of your machine.

(3). CARE OF RECORDS.—It is essential to keep all records that are to be played with fibres entirely apart from those that are to be played with steel needles. It is not a fair test to expect a fibre needle to hold up on a record that has been well played with steel needles, although it will not hurt to play a new record once with a steel needle in order to clear the grooves, but I do not recommend readers to play any record that is to be reserved for fibres any more than twice with a steel needle. Keep your records perfectly clean, it is necessary to clean the record both before and after playing with a fibre needle, before playing in order to clean out any dust or dirt from the grooves, and after playing because owing to the fact that the material from which the fibre needle is made is softer than the material from which the record is made it is the fibre needle that wears and not the record; therefore, always wipe the record immediately after playing in order to clean out any fibre dust that may have worn off the point of the fibre and have accumulated in the grooves.

(4). **LEVEL THE MACHINE.**—It is important for good fibre reproduction that the machine is standing perfectly level, otherwise the needle will not hold up; spirit levels are useless for this purpose. The correct way to test the machine for level is as follows:—Obtain a Columbia or Vocalion record which has a fairly wide space between the label and the recording, place a fibre needle in the sound-box and start the turntable revolving, then gently lower the needle so that it rests upon the plain surface of the record between label and recording. On a perfectly level machine, the needle should remain stationary, if it runs to one side of the record pack up the side of the machine to which it runs by means of cardboard or paper under the side or legs of the cabinet. When the machine is perfectly level, the needle should also remain stationary upon the outside edge of the record, i.e., the space between the edge of the record and the commencement of the recording. H.M.V. Records will not do for this test owing to the centre run-in grooves on the record.

(5). **THE SOUND-BOX.**—This is by far the most important point of all in connection with good fibre needle production. You cannot expect to obtain good fibre needle results from the ordinary commercial sound-box which is sold for use with both steel and fibre needles, fibre is so entirely different from steel in its properties, that it is obvious to any thinking person that a box intended for fibre needles must receive entirely different treatment as regards construction and tuning, to a box intended for steel needles. There can be no successful compromise. The special construction and tuning necessary for a fibre needle box is a highly scientific job and can only be carried out by an expert: it needs time, skill, patience, and an extremely sensitive ear, but such boxes can be obtained, and to those who value their records and wish to improve their fibre results, are well worth the outlay, the price of the hand-made E.M.G. Sound-box is 30/-.

(6). **FIBRE NEEDLES.**—There are three different kinds of fibre needles, viz., White, Oiled, and Doped or Treated. White unoiled needles were common in this country before the war, now they are almost unobtainable. Oiled needles are those usually supplied to the public: these are treated with oil before being imported, some makes contain more oil than others but all contain oil in various degrees. Doped or Treated fibres are treated by various retailers usually by a lengthy chemical process; this treatment hardens the tissues of the fibre, causes the point to hold up better and gives a cleaner tone. Of the ordinary fibres, i.e., white and oiled, I distinctly prefer white unoiled type when these can be obtained. E.M.G. white fibres are 2/6 for 100. E.M.G. treated fibres 2/- for 50.

TREATMENT OF RECORDS.—When a new record is brought from the dealer, you will find that the outside surface is highly polished, this is done by putting the record on a revolving buffing pad, this practice although it polishes the surface, fills the grooves with fine dust, dirt or grit, which is one of the reasons why a fibre point is apt to break down on a new record. The best way to clean out the grooves of a new (or old) record is as follows :—Obtain from any good stores an 8d. bottle of 3 in 1 oil, add to this 5 drops of Glacial Acetic Acid, then mix the whole to one-third water, shake well in a bottle, moisten a *clean* soft rag with the mixture and rub on record, when the latter has been well wiped with the damp rag, wipe off with another clean dry rag, play record immediately with a hard fibre, carefully wiping off any dirt that the point of the fibre has forced out of the grooves, repeat the whole process until the record has been well cleaned, it should be pointed out that it is only in very bad cases that the record will need such treatment as the above, in most cases it is enough to obtain a 2B lead pencil, sharpen to a fine point and hold in the grooves of the revolving record, starting at the place where the fibre has broken down, resharpening the pencil as often as required, this process puts a dry lubricant (graphite) right into the grooves of the record and is very effective. The process can be repeated any number of times, it cannot harm the record, but will protect the grooves from wear. A record so treated is apt to look very dirty, but take no notice of this, all the marks can be removed at any time by the application of the mixture as outlined above. To those who wish to keep their records in perfect condition I strongly suggest that they should obtain a small piece of silk about 2 inches square, place this over the turntable spindle before playing any record, this not only keeps the centre hole in perfect condition, but will go a long way towards stopping a “Swinger,” i.e., a record in which the centre hole is slightly out of truth.

The whole of the above consists of what I may term “conditions necessary for good fibre needle reproduction,” having satisfied all these conditions there is still one very important point necessary for perfect reproduction with fibre needles and that is a sound chamber that is correctly designed, on this depends the whole secret of perfect fibre results as compared with merely good fibre results.

In a badly designed acoustic system, i.e., horn, tone-arm and sound-box, certain work has to be done to the sound-box when tuning same in order to make the box appear to give the range both in the treble and the bass that is lacking in the horn, by careful and expert tuning this illusion of range can be put into the sound-box, and although in a box so tuned the needles will hold up much better than in any mass production sound-box, they will not hold up as well as they do in any of the various E.M.G. models, all these models having an acoustic system correctly designed from sound-box to exit.

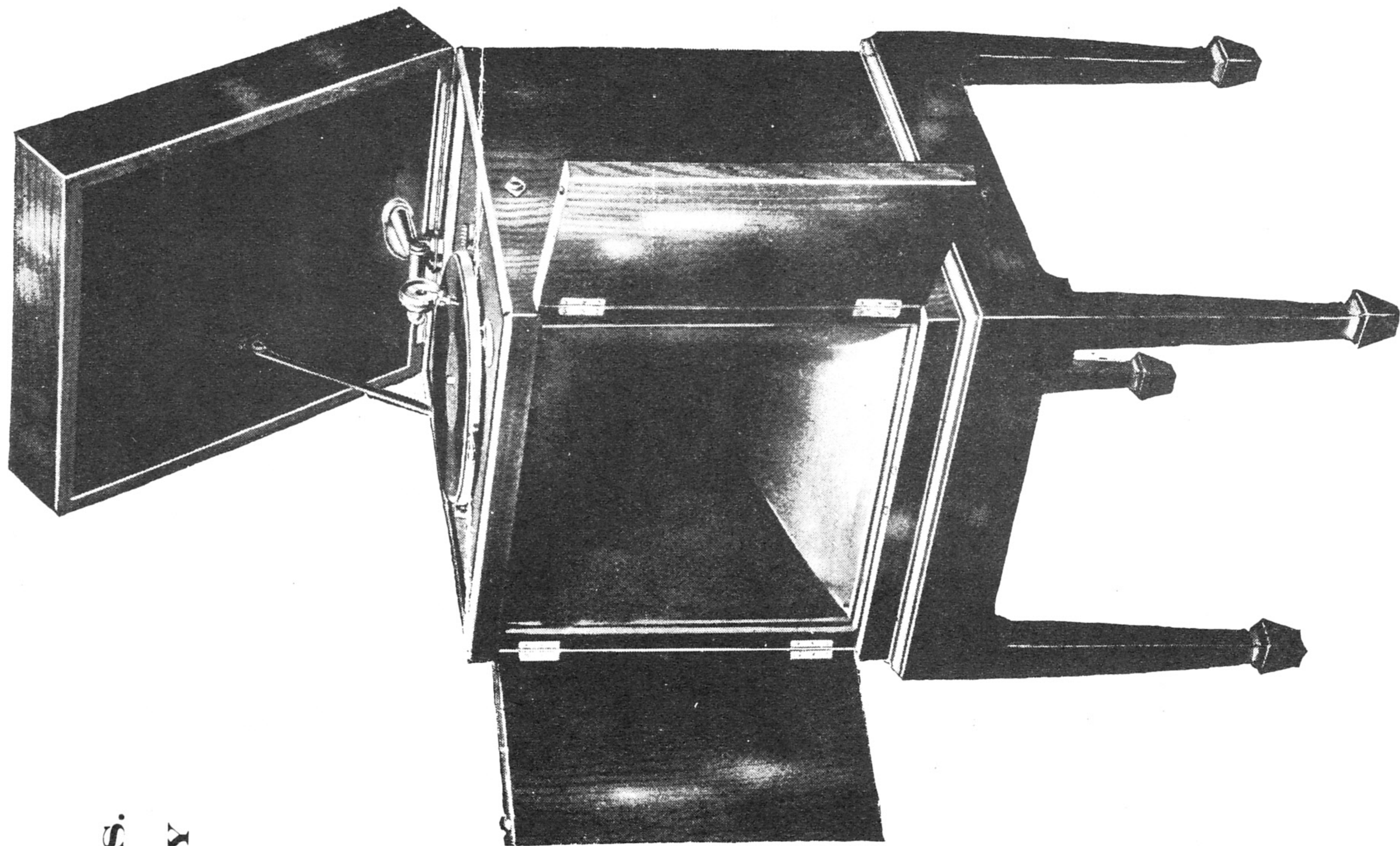
OAK 25 GNS.

MAHOGANY

27 GNS.

WALNUT

30 GNS.



E.M.G. PEDESTAL MODEL

SUPER TABLE

GRANDS

FROM

£14 0 0

'THIS IS THE E.M.G. IDEA OF "DIRECT SERVICE" TO CUSTOMERS SOUND BOXES

"Made to measure," built and tuned by hand especially for "your own Gramophone," 25/- each. Type A for FIBRE Needles only. Type B for STEEL Needles only. Give full particulars of your machine when ordering.

STONE ARMS

Made by hand throughout, set for perfect needle track alignment, this arm is known as the E.M.G. Patent Adjustable. Made in two lengths, each arm contains $\frac{3}{4}$ in. of adjustable resonating chamber. You cannot expect to get the best out of each of your records until you are able to adjust the amount of air space in the Tone Arm. The E.M.G. Adjustable Air Chamber is both fool proof and instantaneous. Price 42/-

MOTORS

We can supply any make of motor, British or Swiss, at lowest prices.

FIBRE NEEDLES

Specially selected for "shape and size." "Treated and hardened." 2/- for 50. Large "white uncoiled" fibres, 2/6 per 100. The Alto Fibre Cutter 3/6.

RECORD CLEANER

The new E.M.G. Record Cleaner. "It gets to the bottom of the grooves." Price 3/-.

REPAIRS

Repairs, reconstructions and alterations of every description carried out by experts, at lowest prices.

EXPERT ADVICE

Given free upon any matter in connection with the use of a gramophone, also upon records and recording.

RECORDS

We are Special Agents for Columbia, Vocalion, Parlophone and Brunswick Records. Every record ordered from E.M.G. is sent direct from the Makers and is "Guaranteed Unplayed." Why pay new prices for records that have been used by the Agent for demonstration purposes, or have been returned to the Agent under a "Records on approval" scheme? All orders for records over 10/- are sent Post Free.

OVERSEAS

We make a special model in solid Teak, constructed and designed for the roughest Colonial use. Price £15.

WIRELESS

The combination of The E.M.G. Adjustable Tone Arm, interior horn and a Brown U.G.A. Base will convert your gramophone into the most efficient loud speaker it is possible to obtain. We can supply the U.G.A. Base at 40/-

WE CAN OBTAIN OR MAKE ANYTHING ANY GRAMOPHONE MAY REQUIRE. WRITE TO E.M.G.—
WE CAN HELP YOU.

E.M.G. HAND-MADE GRAMOPHONES,

Telephone: HOLBORN 1753.

267, HIGH HOLBORN, LONDON, W.C.1.

MASS PRODUCTION AND THE GRAMOPHONE.

BY E. M. GINN, 267, HIGH HOLBORN.

1010

THERE is a lot to be said in favour of mass production applied to many of the necessities of our modern existence, in fact, if it were not for Mass Production the popular cheap and reliable motor car, among many other things, would not be possible, and it is only in the production of an article which must express its own individuality that Mass Production fails. We will take for example the Gramophone.

For over 25 years the Gramophone has been with us more or less in its present form, improvements have come along in the various mechanical details, but many machines of, say 1910, can more than hold their own in quality of reproduction—especially when carefully adjusted and slightly altered by an expert who is able to give the machine personality—with the most modern production before the public today. My readers will naturally ask why this should be so, and really, the reason is a very simple one, *i.e.*, the so-called advance is along mechanical, and not personal lines. The Gramophone is, or should be, a musical instrument, and the only way to produce such an instrument is to make every single part by hand. It is no more possible to build a real Gramophone by machinery than it is to build a Stradivarius Violin in a factory. Of course, no big maker with a modern factory can afford the time and trouble necessary to produce a Hand-Made Gramophone, it would not be a paying proposition, but a small maker can build a machine entirely by hand, test and tune same to the requirements of each individual customer, and strange though it may seem, sell a Hand-Made Gramophone at a cost considerably less than that charged by the big Mass Production Firms. Such a firm is E.M.G. HAND-MADE GRAMOPHONES of 267, HIGH HOLBORN, W.C.1., who for many years have specialized in the manufacture of Hand-Made Gramophones in various forms, and as the day of the individual craftsman is fast passing away, an insight into the methods of a firm entirely British, and producing an article upon the old-time methods of hand workmanship, may be of interest to our readers.

In the first place, the E.M.G. firm fully recognise the fact that many people want a gramophone that has not the stamp of Mass Production written all over it: by this I mean a gramophone that is a personal machine, tuned to the personal requirements of the actual user. There is far more in this question of personal tuning than is generally thought, for instance, a gramophone that is intended to be used for Dance music needs entirely different tuning than one which will be used by a lover of a Classic form of music, vocal, orchestral, and instrumental. The lover of Dance music requires punch, volume, and a perfect separation of all the varied instruments of a modern dance orchestra. The lover of Classical music requires all this and much more, he requires perfect purity of tone, the high strings and the low

bass of a full orchestra, each with its correct quality and without distortion: he requires every inflexion of the human voice, the wide range of the organ, and real piano tone. All this can be achieved by special tuning of the sound-box, but it can only be done by a person with a very wide knowledge of this very complicated work and with an extraordinarily sensitive ear.

Again, the best records are expensive, and when used for steel needles upon the usual Mass Production Gramophone, very quickly show bad signs of wear, that is why the very great majority of gramophone experts use Fibre needles, for the simple reason that Fibre needles are harmless to the records, because owing to the fact that the material of which the Fibre needle is composed is softer than the Record material, it is the Fibre needle that wears, and not the record. A Fibre needle when used on a Mass Production Gramophone, is so soft that it can hardly be heard, but when a Fibre needle is used in a sound-box built by hand and specially tuned for this type of needle, results can be obtained that practically equal steel needles in volume of sound, and are even better than steel needles in quality of tone. E.M.G., by supplying with each pedestal machine two sound-boxes, one specially tuned for steel needles and one specially tuned for Fibre needles, give the customer a range of sound-boxes, capable of giving a perfect reproduction of the loudest Dance Orchestra or the most complicated arrangement of Classical music. Again, as regards cabinet work, nothing can equal the charm of perfectly made and finished furniture, especially when this is made by hand, as are all E.M.G. cabinets. Of course, standard designs are listed, but this design is available in every kind of wood. The standard design is not period, but is designed to tone with any period of furniture; there are no corners to act as dust traps, the whole of the cabinet is flush, so that a perfect finish to the polish can be obtained, in fact, the design relies for its appearance upon its simplicity, high-class, clean cabinet work and perfect finish. Owing to the fact that the cabinet is hand-made, it is possible to make cabinets to any correct period of furniture or antique reproduction, or to a customer's own design, in fact, should a customer so desire, the maker of the E.M.G. will personally visit the customer's house and sketch a design to match the customer's own furniture. These departures from standard design can be obtained at a cost little over that of a standard model.

The various improvements which have been incorporated in the E.M.G. from time to time are the results of careful experiments, and in conducting these experiments we have received the assistance of several of the best known experts in the Gramophone World today.

It must be remembered that the E.M.G. has been awarded three medals in open competition with all the leading makers of gramophones, for purity of reproduction and quality of tone.

**IN CONCLUSION. EVERY E.M.G. HAND-MADE GRAMOPHONE IS PERSONALLY GUARANTEED BY
THE ACTUAL MAKER FOR TEN YEARS.**

1012 Dating GRAMOPHONE CO. RECORDS - E.B.

Knowing that I am working on a catalogue of Zonophone records, I have been asked several times to date records for individual readers. This is sometimes impossible for the information is not always in that place where it should be! When the book is complete, and it is coming along nicely, all records & matrix numbers having been found, we are steadily finding the recording dates. As nearly all of the single-sided records have been "done", we may issue this information in a separate book in the near future.

To give readers a quick reference for dating their Zonophone / Gramophone Co. discs here is a table. Gaps exist in the information available.

Matrices in the e series 10-inch information starts at	Matrices in the b series 10-inch information starts at	Matrices in the Bb, Cc, Yy, Zz series. Mixed 10 and 12-inch (all letters were inter-mingled) Series began with
1600e 1st.Feb.1905	2232b 17. Aug. 1902	Yy 1 15. Mar. 1921
2000e 19. Apr.1905	3000b Jan/Feb. 1903	Bb 180 15. Aug. 1921
3000e 31. Oct.1905	3200b 2. Mar. 1903	Cc 600 26. Oct. 1921
3753e 2 Feb.1906	4000b 3. Jly. 1903	Bb 700 23. Nov. 1921
8914e 10. Sep.1908	5000b 10. Feb. 1904	Cc 800 19. Dec. 1921
9000e 12. Oct.1908	6000b 29. Sep. 1904	Yy 1000 10. Feb. 1922
10000e 23. Apr.1909	7200b 4. Sep. 1905	Yy 1200 7. Apr. 1922
11000e 30. Nov.1909	8146b 23. May. 1906	Bb 1400 26. May. 1922
12000e 24. Jly.1910	9000b 19. Sep. 10 6	Yy 1600 3. Jly. 1922
13000e 22. Dec.1910	10000b 13. Feb. 1907	Bb 1800 8. Sep. 1922
14000e 21. Aug.1911	11313b 15. Sep. 1908	Bb 2000 20. Oct. 1922
15000e 4. Mar.1912	12000b 25. Jan. 1909	Zz 2200 24. Nov. 1922
16000e 14. Nov.1912	12997b 27. Mar. 1909	Yy 2400 18. Jan. 1923
17000e 26. Sep.1913	13036b 11. Apr. 1909	Bb 2600 19. Feb. 1923
18000e 26. Jun.1914	14000b 28. Nov. 1909	Bb 2800 6. Apr. 1923
19000e 16. Apr.1915	15000b 2. Oct. 1910	Bb 3000 17. May. 1923
20000e 16. Mar.1916	16000b 1. Oct. 1911	Bb 3200 2. Jly. 1923
21000e 11. Jan.1918	16700b 23. Oct. 1911	Cc 3400 5. Sep. 1923
21622e June.1919	17000b 25. Oct. 1912	Bb 3600 9. Oct. 1923
22154e Jan.1921	18000b 9. Oct. 1913	Cc 3800 5. Nov. 1923
	19000b 9. Dec. 1914	Bb 4000 19. Dec. 1923
	19500b 3. Oct. 1915	Cc 4200 15. Feb. 1924
	20000b 17. Feb. 1917	Cc 4400 20. May. 1924
	20500b 28. May. 1919	Cc 4600 15. May. 1924
	20689b 25. Jly. 1919	Cc 4800 30. Jun. 1924
		Cc 5000 27. Aug. 1924
		Cc 5200 9. Oct. 1924
		Cc 5400 2. Dec. 1924
		Bb 5600 15. Jan. 1924
		Bb 5800 25. Feb. 1925
		Bb 6000 7. Apr. 1925
		Bb 6200 12. Jun. 1925
		Bb 6400 24. Jly. 1925
		Yy 6600 31. Aug. 1925
		Cc 6800 29. Sep. 1925
		Cc 7000 19. Oct. 1925
		Cc 7200 6. Nov. 1925

Matrices in the u / v series, 12 & 10-inch.

information starts at

13889	13. Oct.1908
14034	3. Nov.1908
15000	25. Aug.1909
16000	10. Oct.1910
17000	8. Dec.1911
18000	21. Sep.1913
19000	17. Jan.1915
20000	21. Feb.1918
21000	30. Dec.1919
22000	11. Mar.1921
22561	21. Jly.1921

the letters were
intermingled.

Initially matrices in
the e series were
recorded by Will Gaisberg,
the b series by
Fred Gaisberg, the u / v
series by Ch. Schuplein.
Prefixes & suffixes were
added as other engineers
recorded for the series.

From Autumn,1915, W.S.Darby
returned to Hayes, but often
omitted his H from matrices

PSEUDONYMS

Bb, Cc, Yy, Zz continued

Cc 7400 25. Nov. 1925
 Bb 7600 30. Dec. 1925
 Cc 8800 29. Jan. 1926
 Cc 8000 3. Mar. 1926
 Cc 8200 29. Mar. 1926
 Yy 88800 11. Aug. 1926
 Yy 9000 10. Sep. 1926
 Yy 9204 13. Sep. 1926
 Yy 13548 21. Jun. 1928
 Bb 14001 28. Jun. 1928
 Yy 14100 14. Jly. 1928
 Cc 14211 23. Jly. 1928
 Yy 14503 19. Sep. 1928
 Yy 15023 21. Nov. 1928

Within this series
 prefixes Br, Cr, Yr, Zr
 were used to indicate a
 recording made outside
 the studio, for example
 with the recording van
 or by "landline" from a
 concert hall or cinema.
 These are difficult to
 tabulate as they occur
 at irregular intervals
 through the recording
 ledgers.

* * * * *

Bookbinding

Talking Machine Review
 volumes privately bound
 in grey cloth. Other
 colours by arrangement.
 Handsewn throughout. Title
 blocked on spine with the
 volume number. £3.50 per
 vol., including return
 carriage. Slipcase 50p.
 extra.

Ian Cosens, Norland Hall,
 Norland, Sowerby Bridge,
 West Yorkshire HX6 3QY.
 phone (0422) - 31419.

We are able to add a few more to the list previously given.

Denton & Pike
 Harrison, Ruby
 Ranzato, Professor
 Reynolds, Vera
 Vaughan, Stuart

Foster Richardson and Ernest Pike
 Nellie Walker, contralto
 J. Bobbe, violin, from 1922
 Doris Cowan
 Leonard Hubbard

Voices in my lap

F. ANDREWS

There were only two stops between stations affording me a short respite to reflect upon the somewhat heavy burden lying on my lap which comprised two storage albums of gramophone records purchased a few hours earlier from a bric-a-brac shop in a nameless Sussex town. The albums were full, one of ten-inch diameter discs and the other of twelve-inchers. Except for Marjorie Hayward, violin, Edna Thornton, contralto and an early "Western Electric" Parlophone record of Ivar Andressen, the others were all of acoustically recorded baritones or bassos (?bassi).

One of them was by George Baker O.B.E. of recent memory, and it started my reflections for I had corresponded with him. Having received letters from an artiste not so long dead, yet who had recorded his voice, it lying there silently across my knees, it occurred to me that he could never be completely dead as long as there is a recording of his voice extant, nor could any of the other artistes whose voices lay beside his in the albums upon my lap.

Those forty-six examples of the recorded voice with which I was familiar were at that moment as silent as their graves, yet in the right conditions I knew that they were going to communicate with me and that I should respond to them in such a manner that any unfamiliar with the miracle and mystery of recording would conclude that I was listening to a live performance of a living artiste.

So I looked around the railway carriage and wondered if tourists in this country one thousand years hence would be sufficiently interested in these voices as I had earlier that day been when visiting the ruins of a Roman Palace at Fishbourne which dated from circa A.D. 77 - 1,800 years before Edison had constructed his first phonograph. Will mankind be interested in the first 100 years of sound recordings 1,800 years from now? I think that the answer is almost certain to be "Yes". I shall not be there to see, so I resolved to discover as quickly as possible to hear what Messrs. McEachern, Dawson, Williams, Tree, Baker, Radford and Bates had to sing about 50 years ago!

1014

JOHN BULL -- Research

From Beka

Details on label

Details in
shellac

single- side no.	Artiste	title		
40673	Harry Thornton baritone	There is a king in the land (from 'The King of Cadonia')	Recorded in London. Reproduced in Berlin (Germany)	40673 13 (or) 
40674	"	Mighty Mother of England	"	40674 "
5318a	Jack Charman	My bungalow in Bond Street	Recorded in England. Pressed	5318A FC
5325b	"	Silver bells	" Abroad	5325B BC
2919	Band of H.M.Scots Guards under the direction of F. W. Wood Band Master	Les Cloches de St.Malo	Pressed abroad	2919 Bfd
2918	"	Wedding Bells (gavotte w.bells) (another copy proclaims on the label British Manufacture Throughout)	"	2818 Bfd
40265	Jessie Broughton	O rest in the Lord (Mendelssohn) From "Elijah"	Reproduced in Berlin (Germany)	40265
40713	Harry Thornton baritone	There is a green hill far away	Recorded in London. Reproduced at Berlin (Germany)	40713
41067	Jack Charman baritone	The old rustic bridge by the mill. (J. P. Shelly)	Processed abroad	41067 X-
41068	"	The vacant chair (G. F. Roote)	"	41068 X-
41053	Arthur Osmond comic	What is a - - ?	Processed abroad	41053 X-
41054	"	Wallah, wallah, Wallaparoo	"	41054 X-
997	Band of H. M.Scots Guards dir.Conductor Mr.F.Woods Band Master	The Church Parade with bell effects Arranged by J.D.Markey	Pressed abroad	•997 6.5
3004	Band of H. M. Grenadier Guards	Trovatore Valse and Miserere	pressed abroad	3004 Bfd
40386	John Bull London Orchestra	Belphegor March	Pressed abroad	40386 #B
40481	"	Semper Fidelis	"	40481 #B
40536	Harry Trevor baritone	From poverty to golden square	Pressed abroad	40536
40537	"	If I should plant a tiny seed of love	"	40537
40898	Harry Thornton baritone	Off to Philadelphia (Haynes)	Pressed abroad	40898 13
40905	"	Molly Bawn, Irish song	"	40905 13
41061	Harry Champion	I'm Henery the Eighth	British Manufacture Throughout	Made in England X- 41061
41062	"	The old high hat I was married in (another copy says Recorded in London.Reproduced in Prussia)	"	Made in England 41062 X-
8313	Mlle. Zelig de Lussan	Habanera "Carmen"	Pressed abroad	Bfd.
8314	"	Mignon	"	Bfd
(In reporting this, Mr. R. Warren says that the Mignon aria is "Je connais un pauvre enfant", both sides being in French & accompanied by piano.)				
40338	Norman Williams (bass)	Nazareth (Ch.Gounod)	Pressed abroad	40338 #A MS
				40338  MS
40423	Bernard Turner (tenor)	Ora Pro Nobis	"	B 40423 #A MS

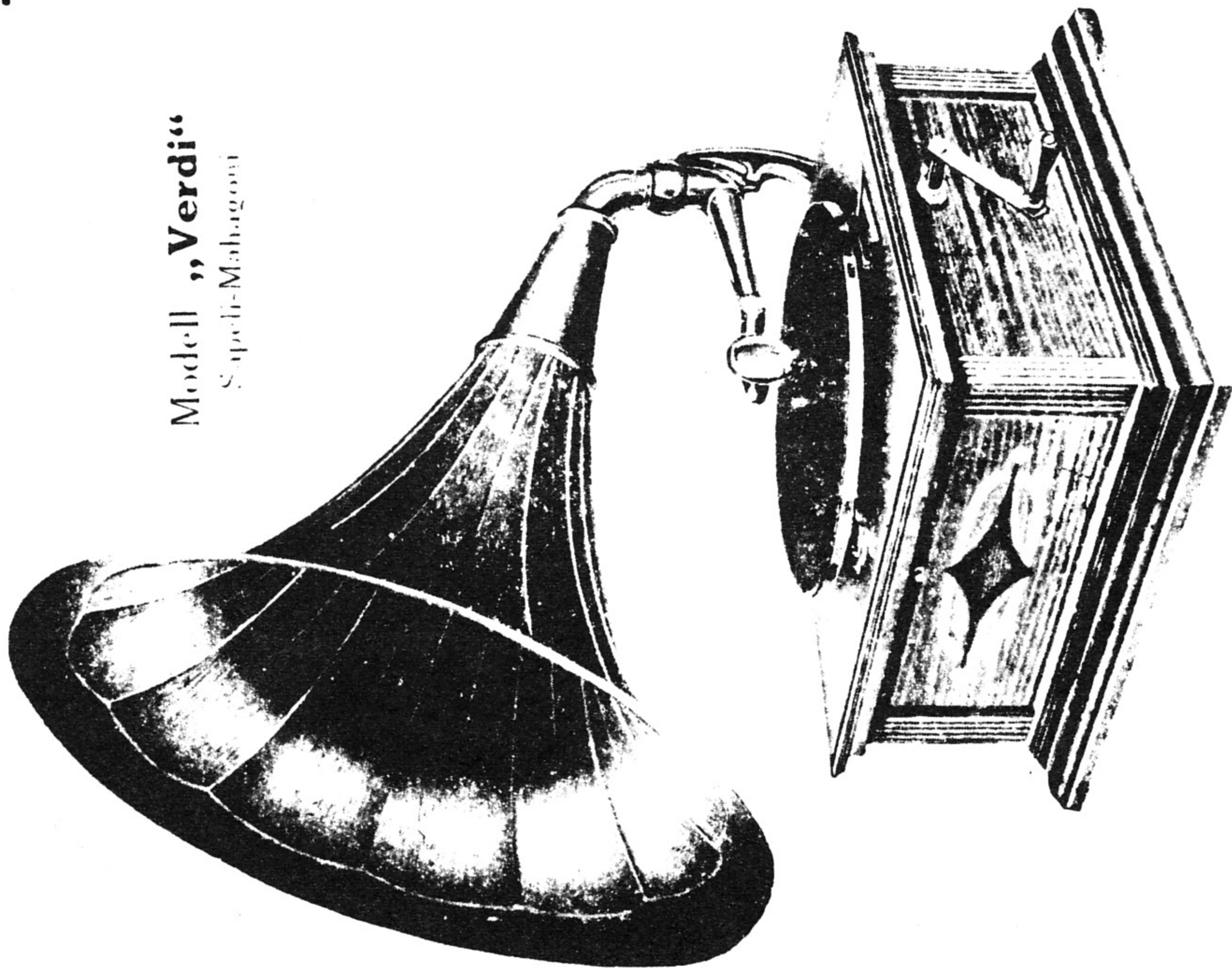
Note: Where appropriate in foregoing records we have interpreted a handwritten sign to be 13
a figure 1 with 3 next to it in a raised position. As it appears on 40673, it could be a flag!

From Beka single side number	Artiste	Details on label title	Details in shellac
40425	Ivy Hop, Jessie Broughton Bernard Turner & Norman Williams	Hark, the Herald Angels sing " O come all ye faithful	A
40349	Hamilton Hill	Bonnie Jean	A
40348	"	No wedding bells for me	
40165		Christmas time in England Harry Pether	
40182		For Auld Lang Syne (with Chorus & bell effects)	
40748	Philip Ritte	Kathleen Mavourneen (Crouch)	
40815	"	Killarney (Balfe)	
40571	James Hudson	Just someone (Anderson)	
	"	Faded rose (Caro Roma)	
40630	Humphrey Bishop	The village blacksmith (W. H. Weiss)	
	bass		
40631	"	Rocked in the cradle of the deep	
40904	Robert Ingram	Saved by Grace	
40903	"	It is well (Hymn)	
40853	John Bull London Orchestra	Hail Europe march pressed abroad	
	"	The King's Guard (J.H.Keith) "	
	Stanley Kirkby	Picture label of King George and Queen Mary Gentlemen, the King Recorded in London. Reproduced in Prussia	8111h 13 7
	"	Hail King George " "	41124 35
11641	Jack Charman	Maisey Lou Pressed abroad	
11705	There "	There's something fascinating in the moon "	
40219	Harry Trevor	The angel of my dreams (H. E. Pether) Recorded in England. Pressed abroad	
40259	"	Love me and the world is mine " "	
		(Trade mark on label printed as JOHN BULL)	
40554	John Bull London Orchestra	Sullivan Memories Part 1 Pressed abroad	40554 #
40555	"	Sullivan Memories Part 2 Pressed abroad	40555 #
		(Much darker coloured label than usual)	
40710	Harry Bluff (comic)	Tax the bachelors Recorded in London.	
		Reproduced in Prussia	
40711	"	I'll saw his see-saw down (Trade mark in different type)	
41033	"	There's another feller looks like me British Manufacture Throughout	41033 B X-MS
41035	"	La, la, sing this chorus with me "	41035 B X-MS
41048	Jack Charman	Queen of the Cannibal Osle (Gertie Gitana)	41048 X-MS
41066	Stanley Kirkby	Nobody knows, nobody cares "	41066 X-MS
	baritone		
40751	Harry Champion	Boiled beef and carrots Pressed abroad	40751
40752	"	You don't want to keep on showing it	40752
	Comic. London		

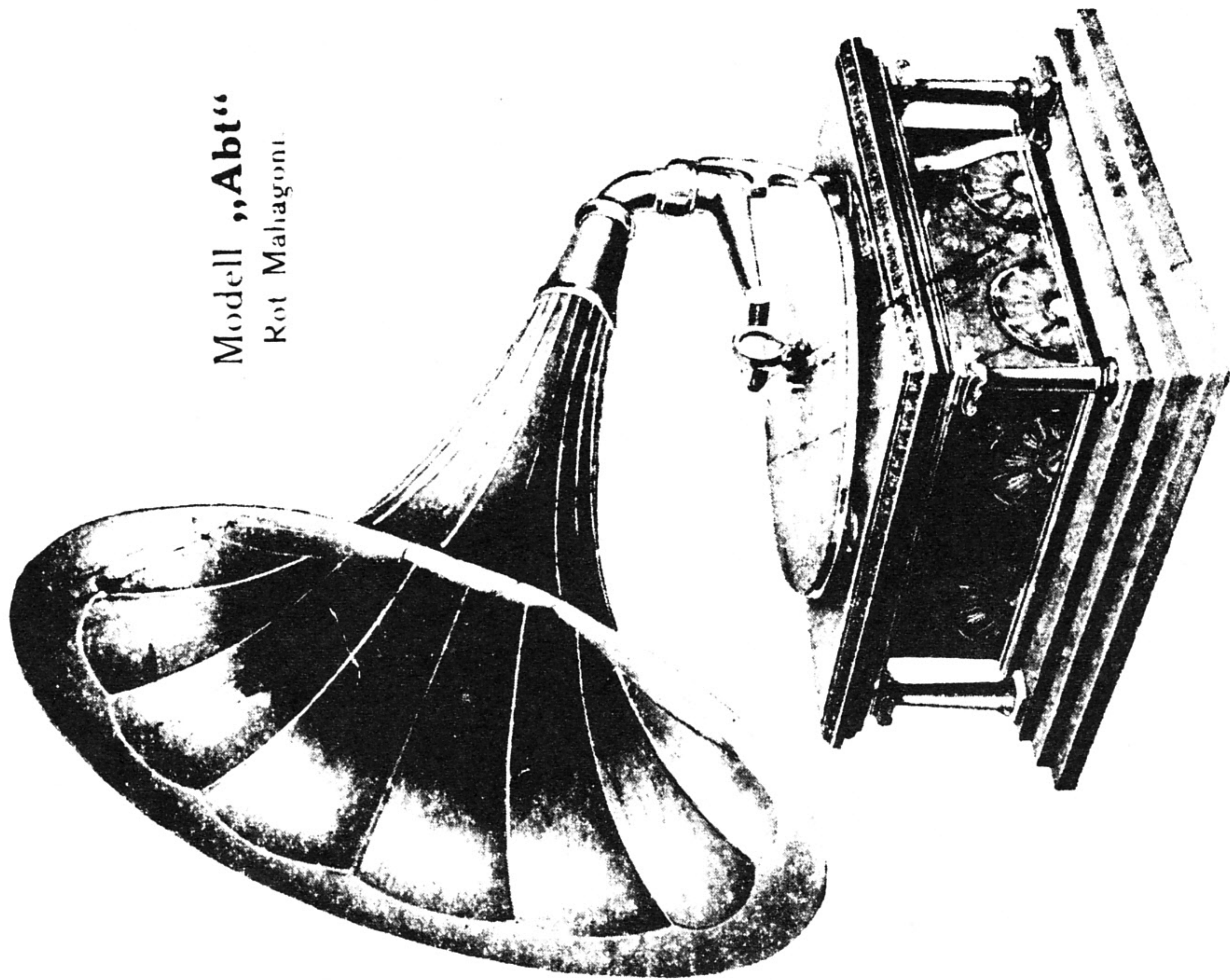
**Odeon-Fabrikate sind von gediegenster,
absolut zuverlässiger Konstruktion.**

1016

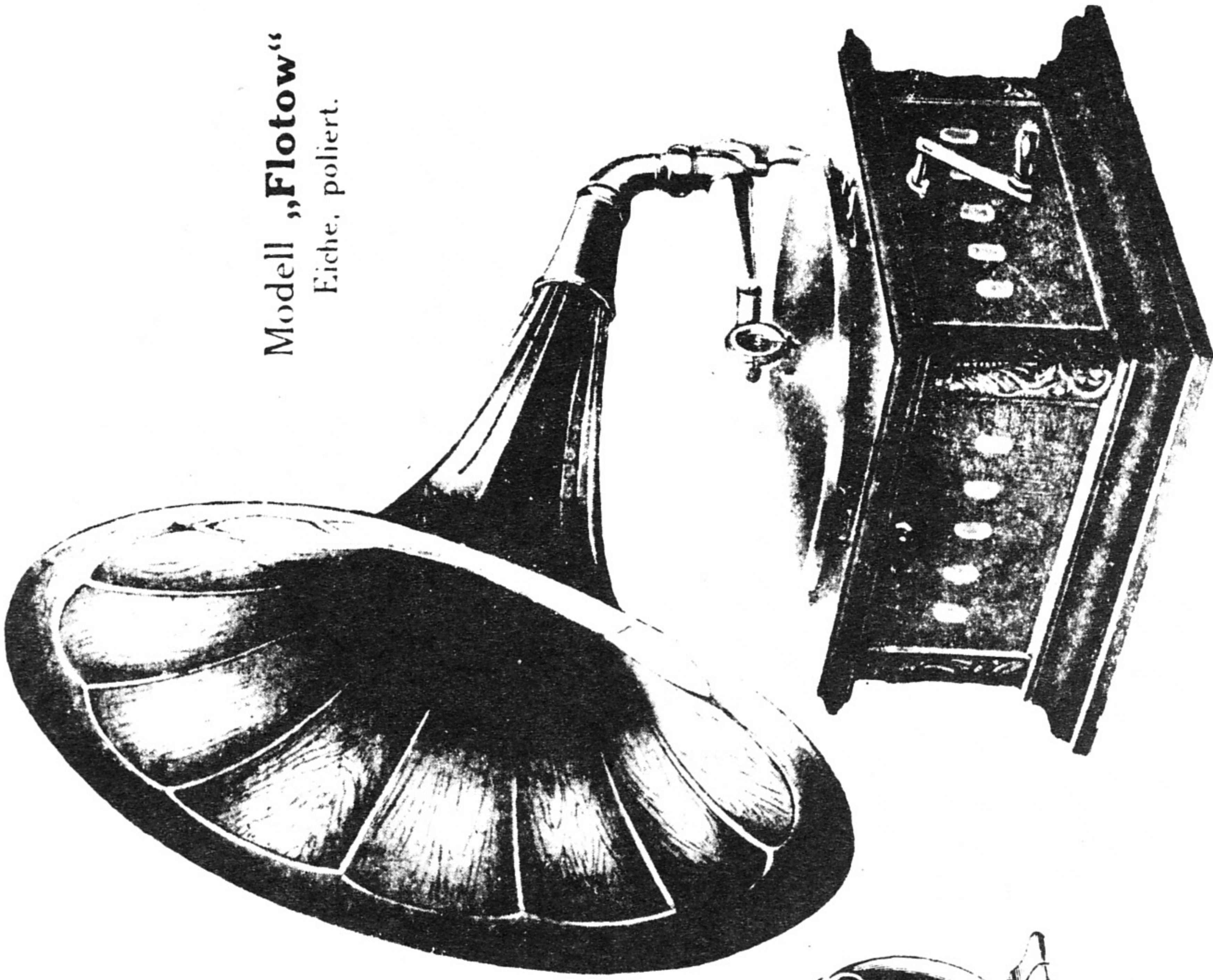
Modell „Verdi“
Sapeli-Mahagoni



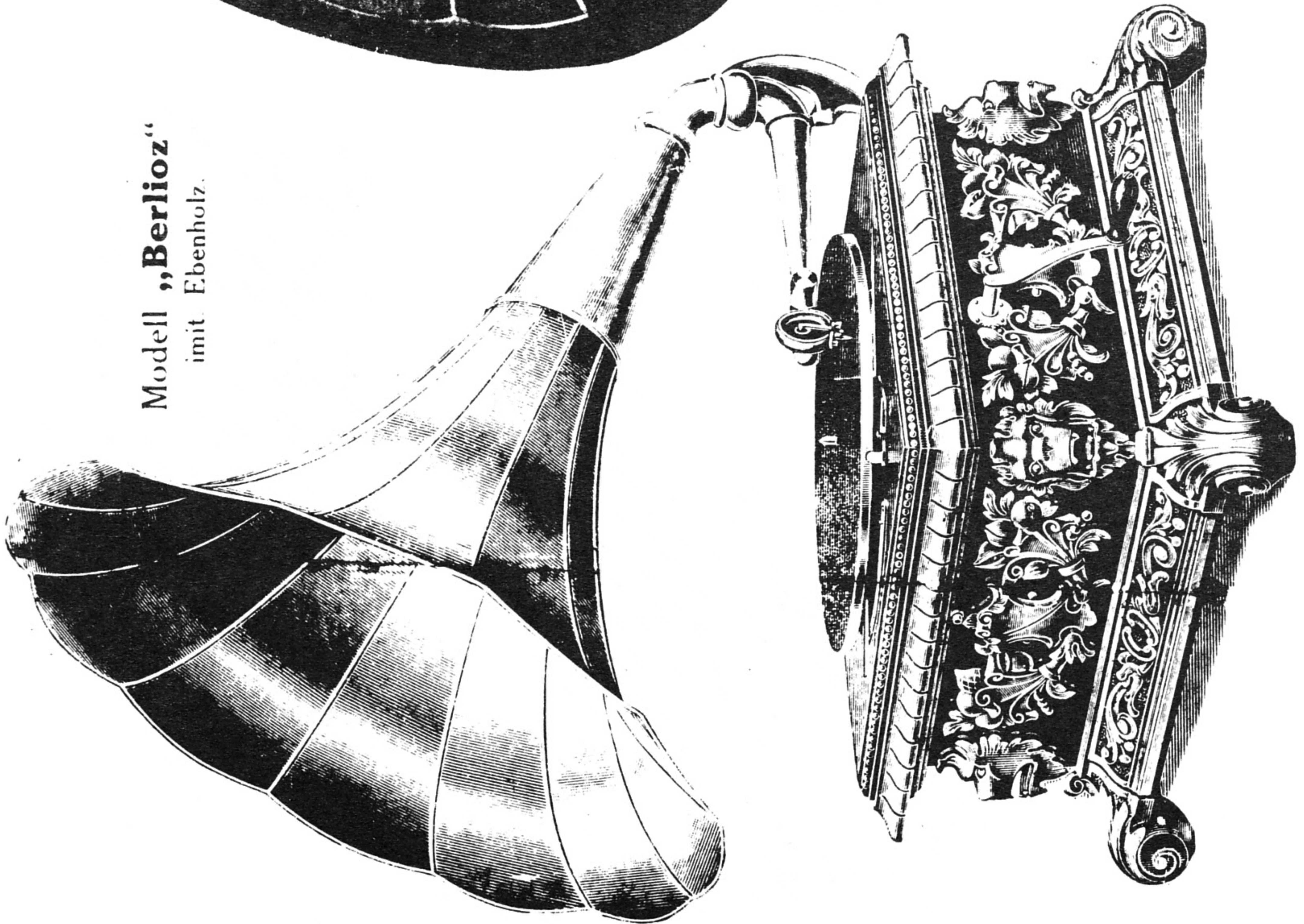
Modell „Abt“
Rot Mahagoni

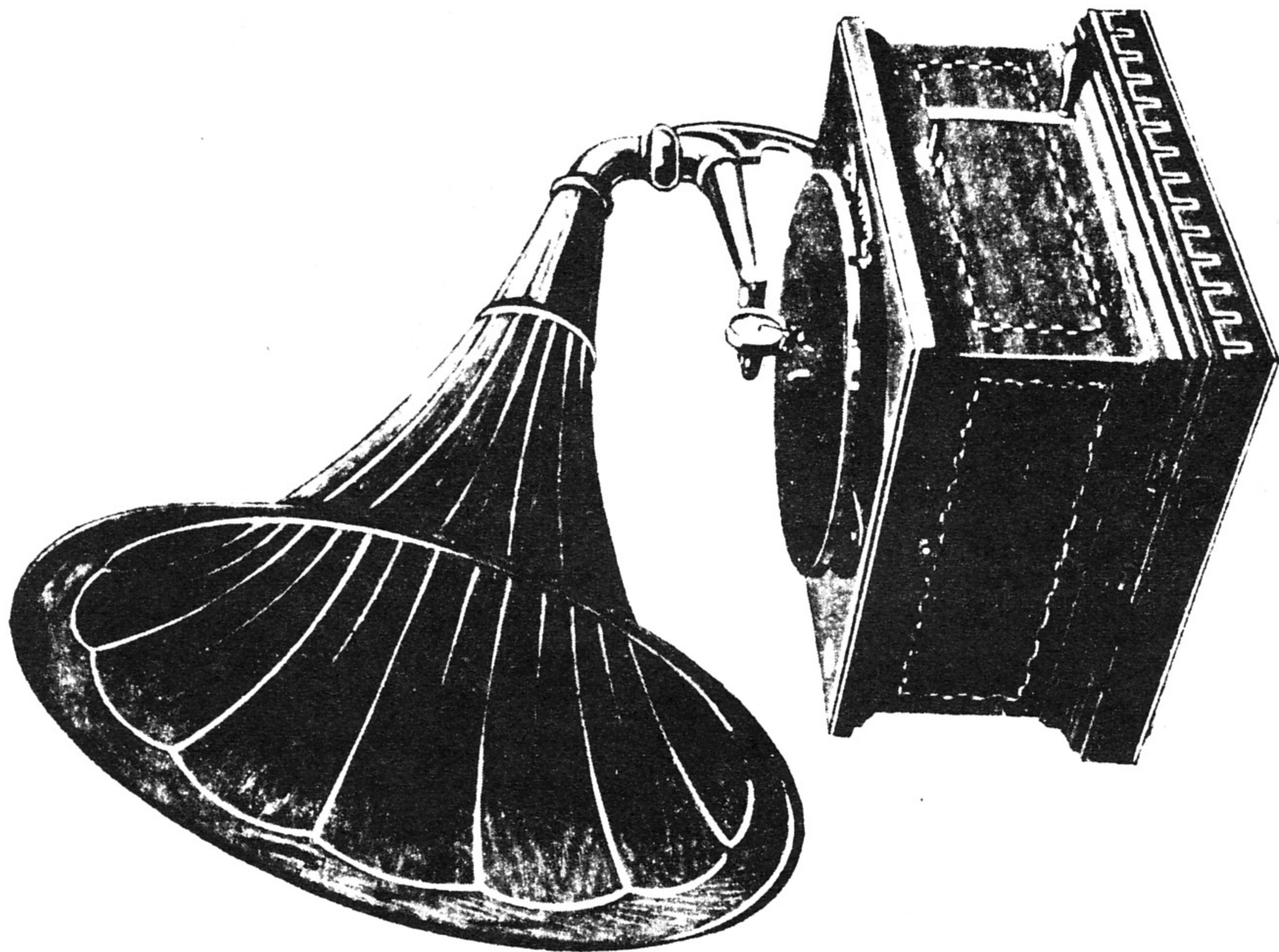


Modell „Flotow“
Eiche, poliert.

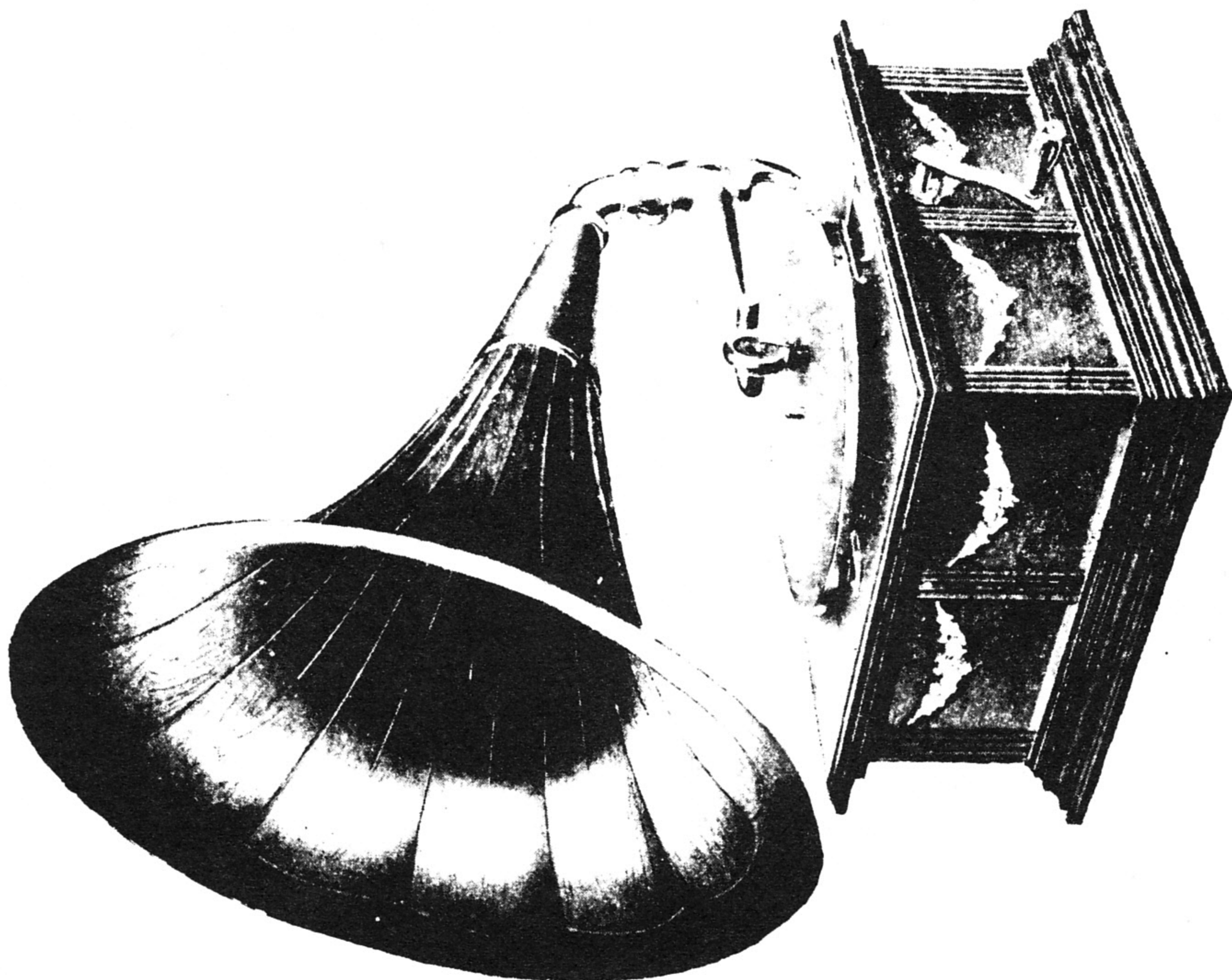


Modell „Berlioz“
imit. Ebenholz.

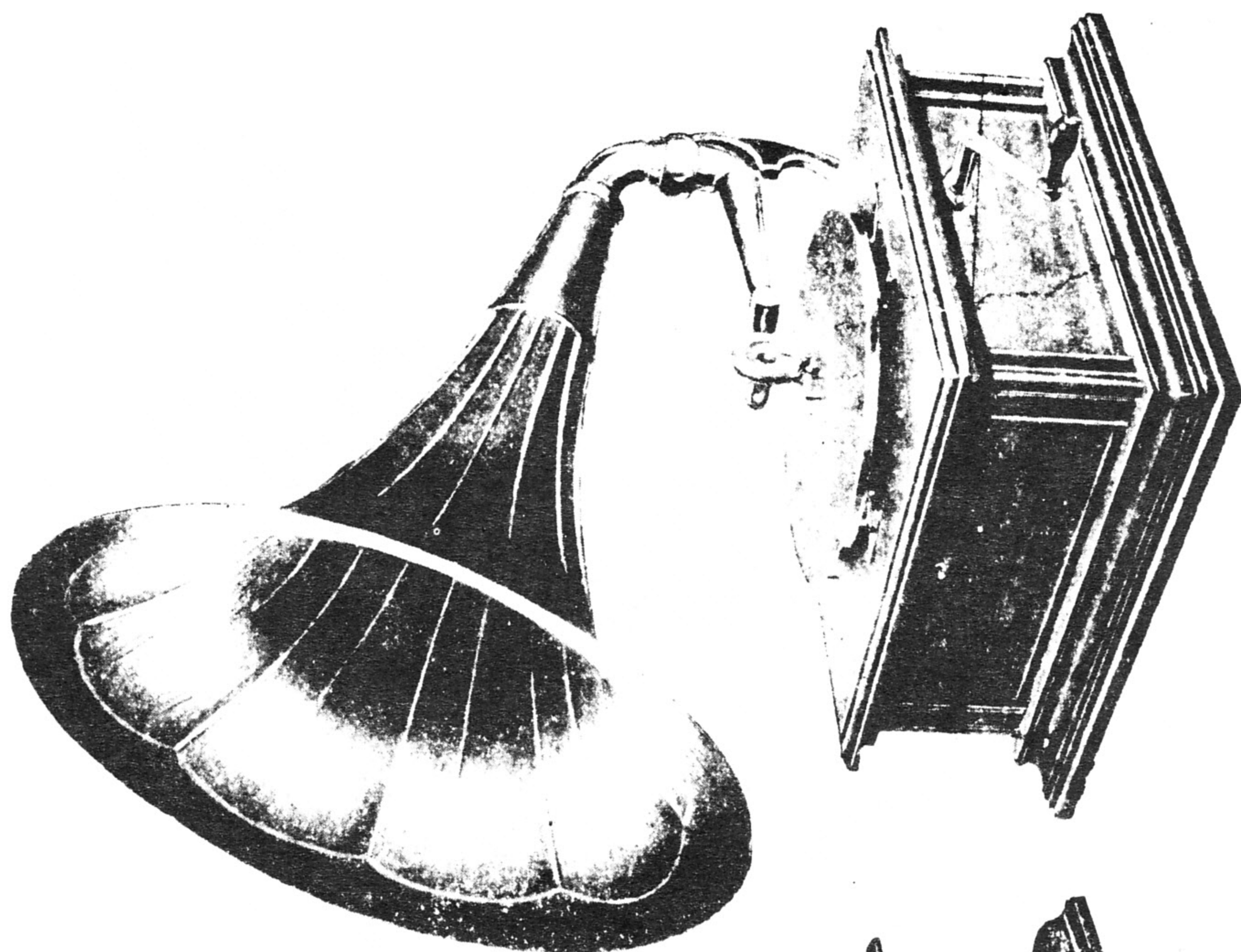




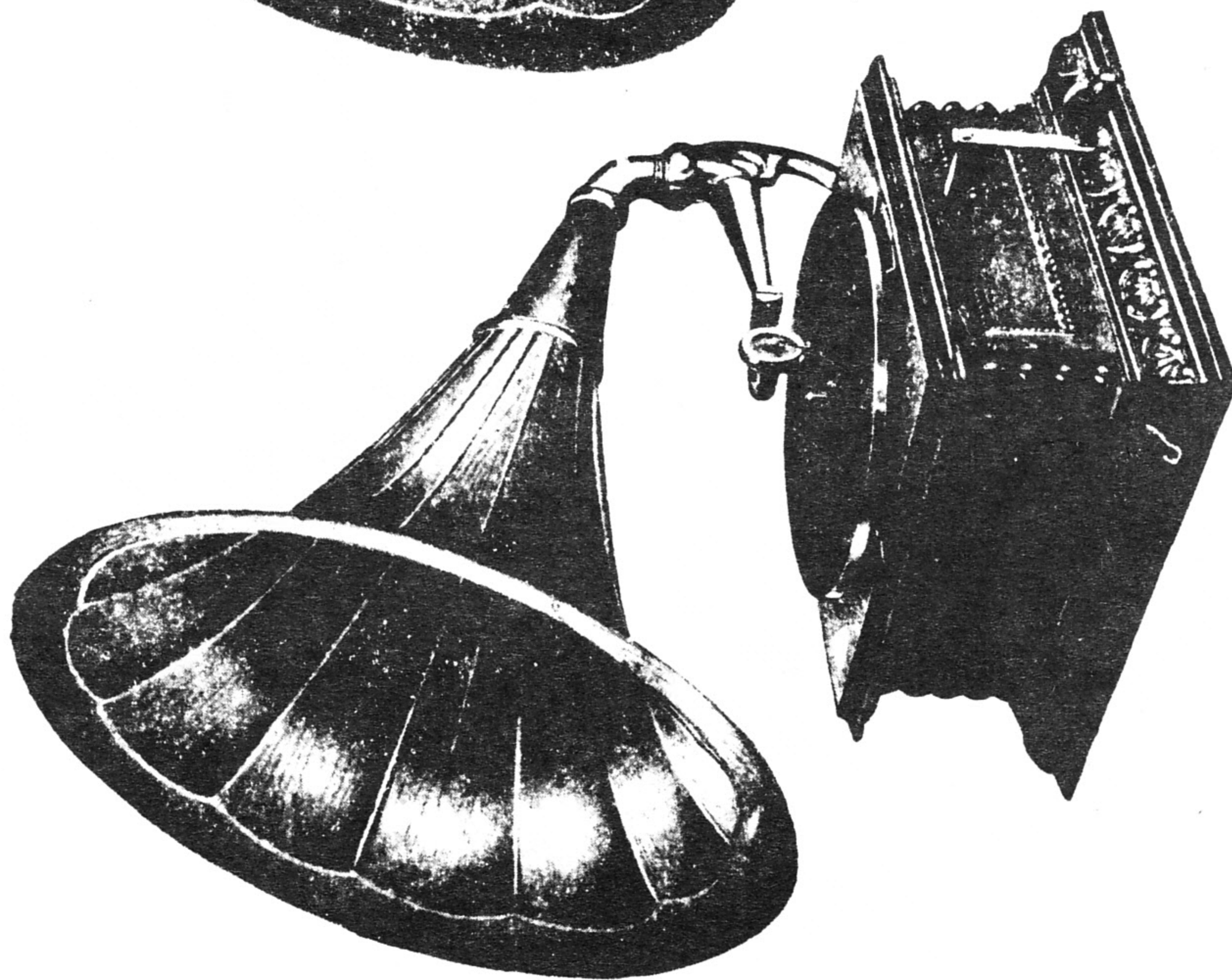
Modell „Smetana“
Sapeli-Mahagoni



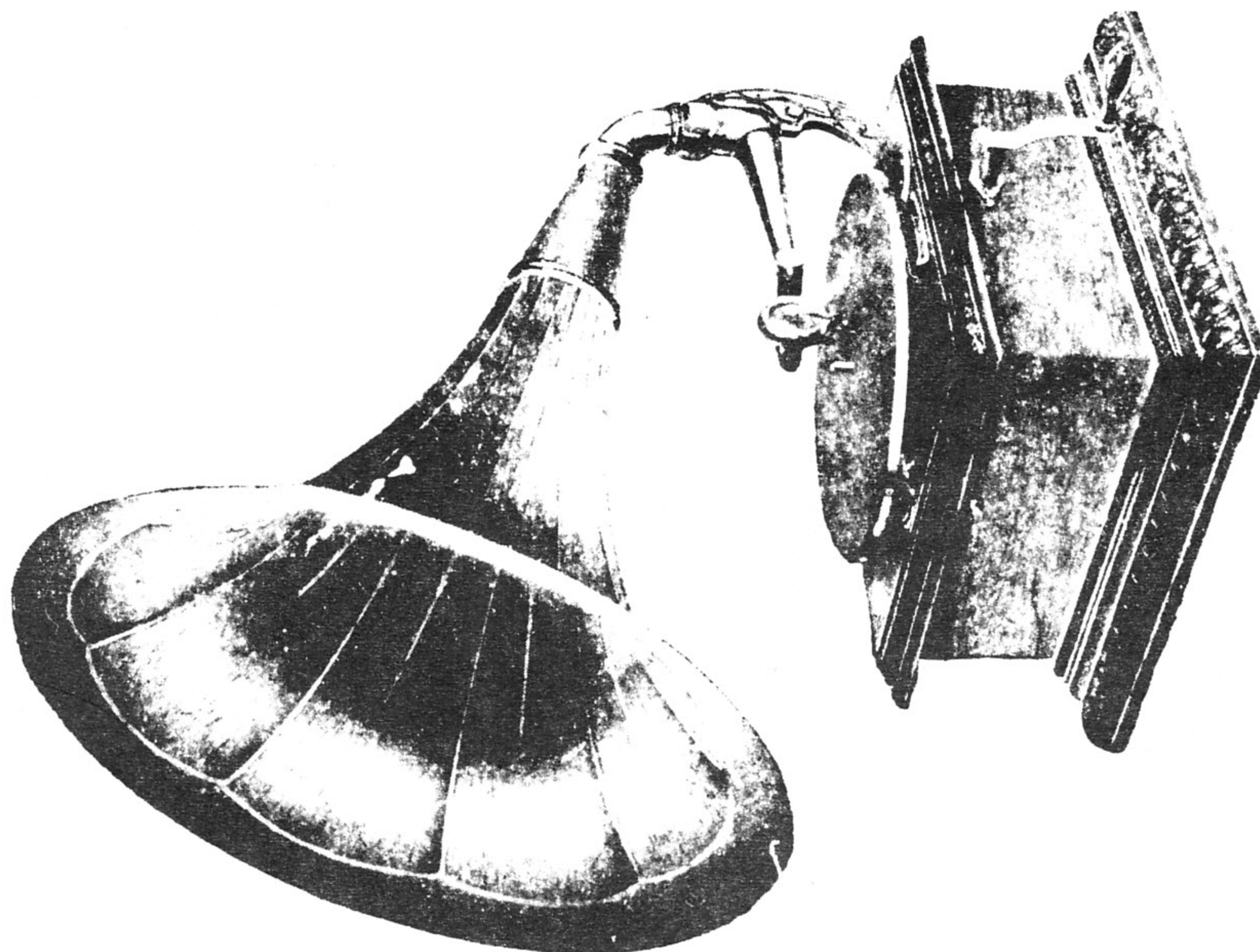
Modell „Strauss“
Sapeli-M. Mahagoni



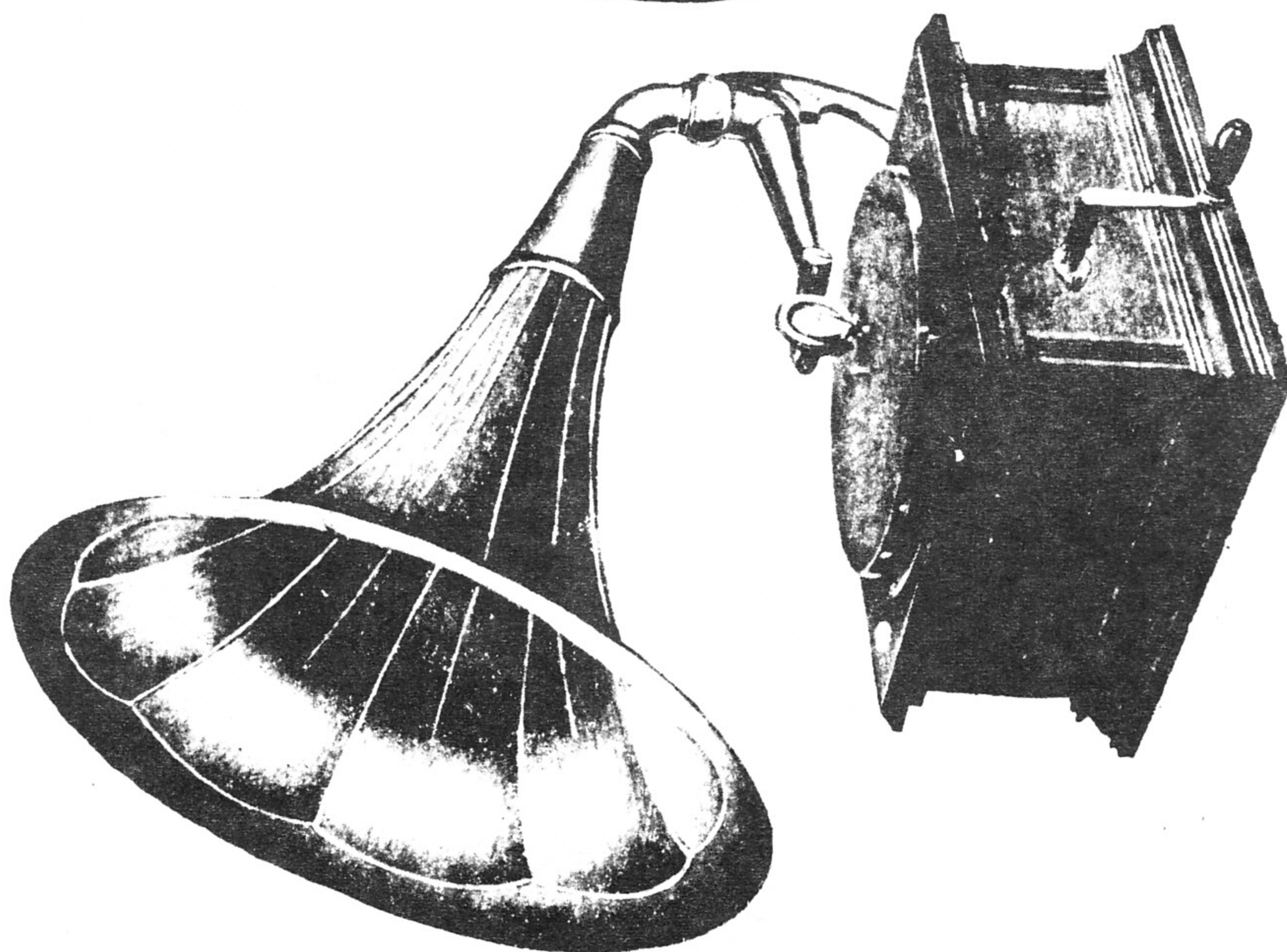
Modell „Mozart“
Sapeli-Mahagoni.



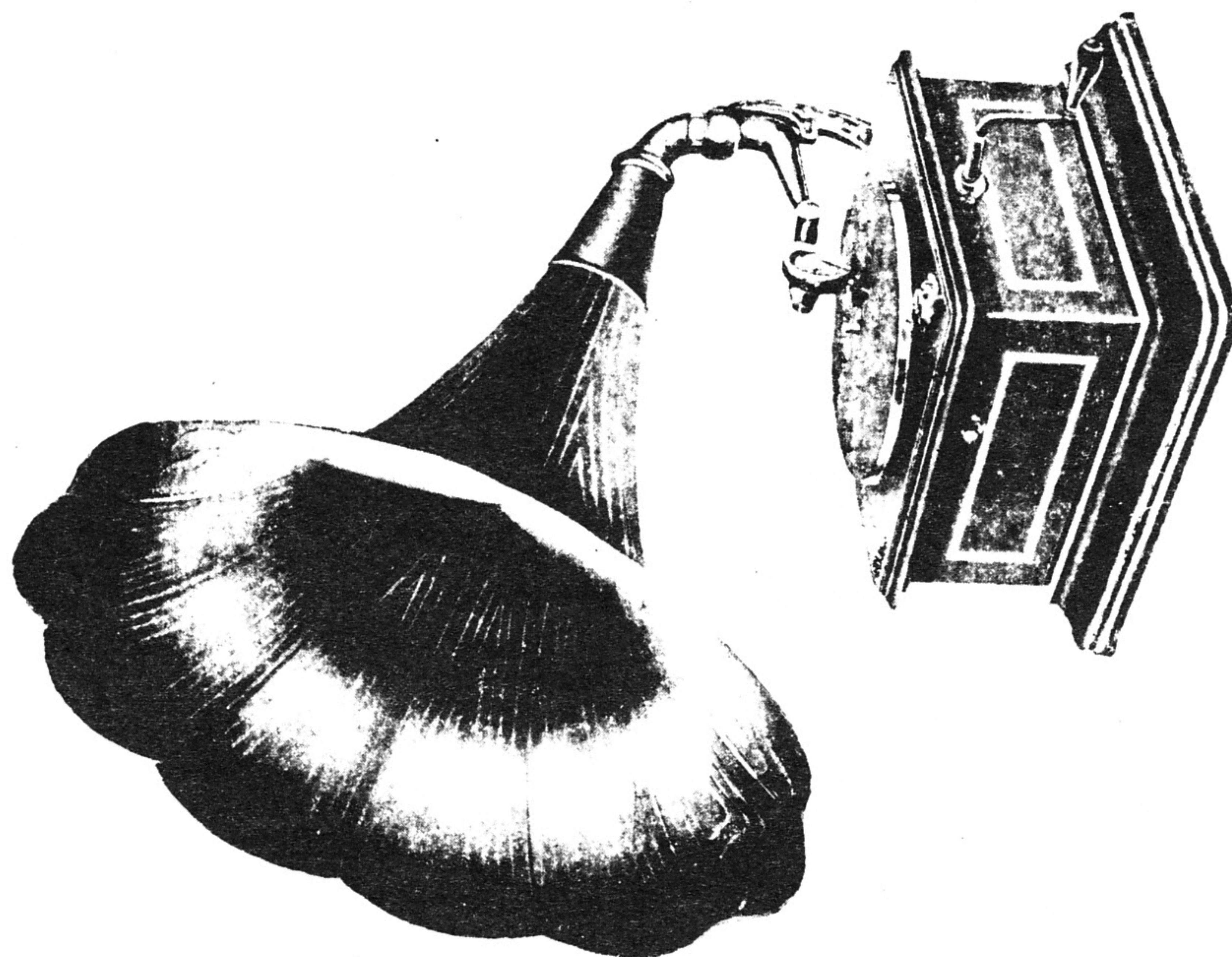
Modell „Kreutzer“
Eiche, poliert.



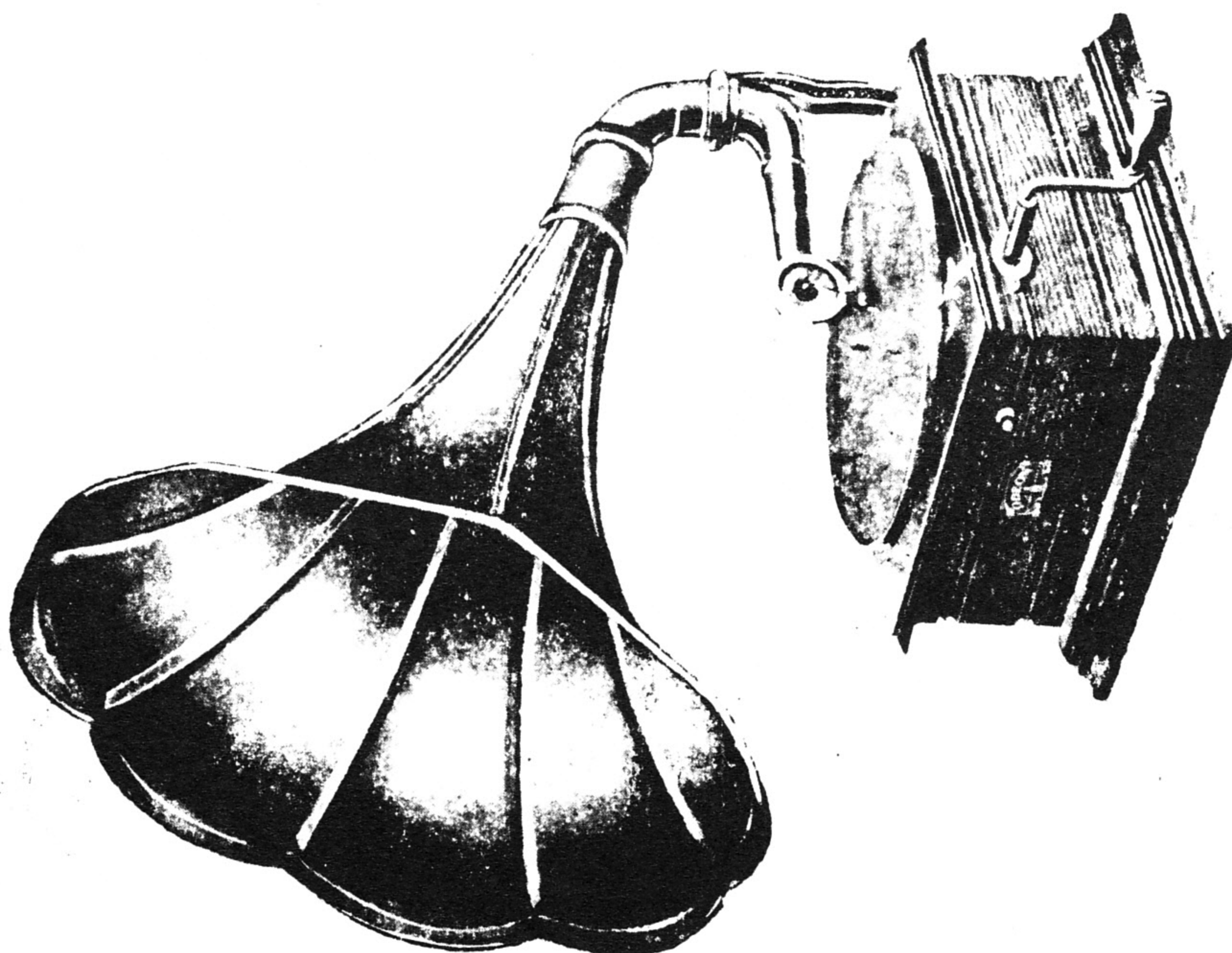
Modell „Nicolai“
Nussbaum.



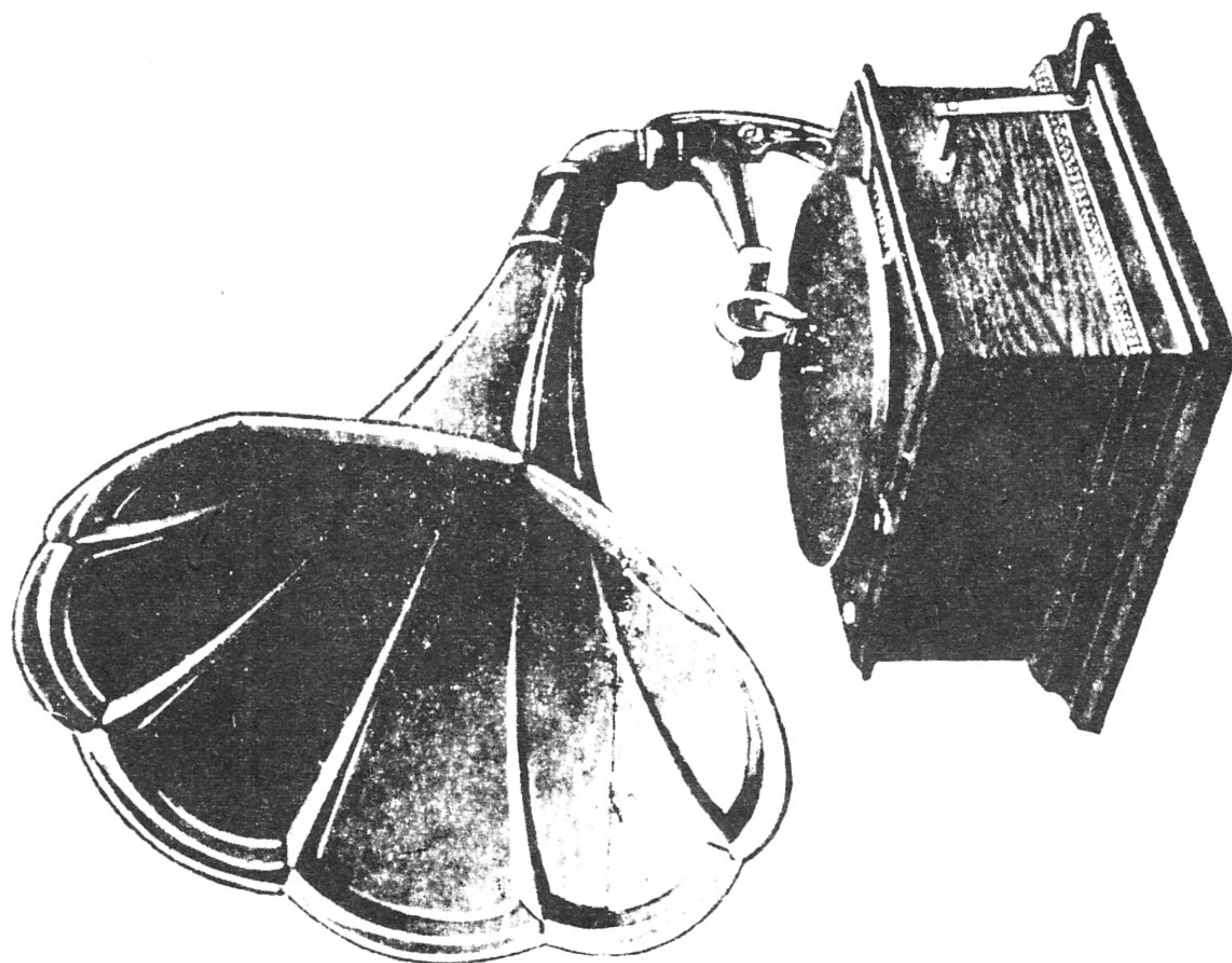
Modell „Thomas“
Saphir-Mahagoni



Modell „Gluck“
Mahagoni

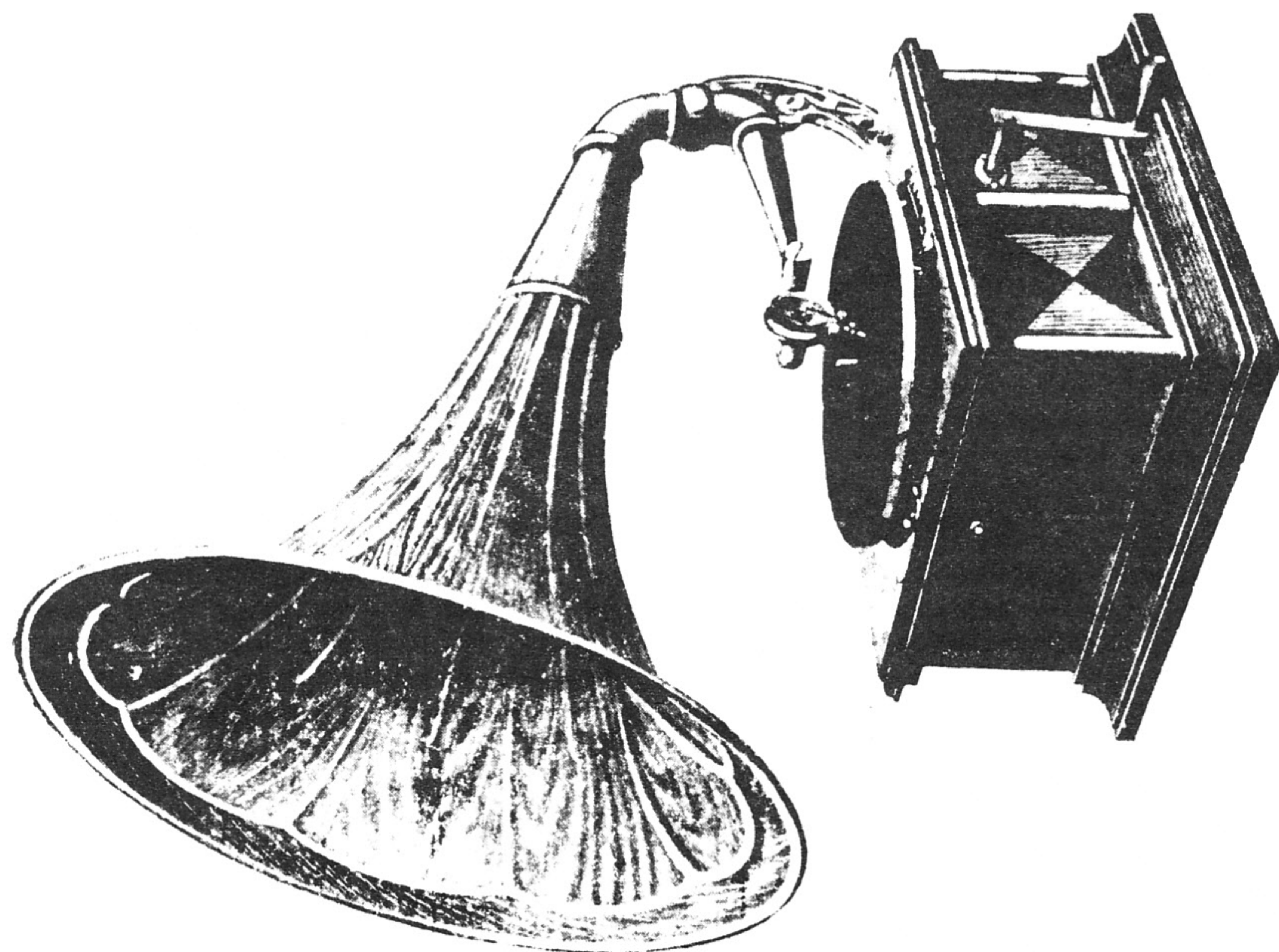


Modell „Beethoven“
Hell Eiche



Modell „Massenet“

Eiche, graugrün



Modell „Léhar“

Hell Eiche

You made me pay you, I didn't want to do it says F. Andrews

1023

The above words parody the Jimmy Monaco popular song, "You made me love you, I didn't want to do it", which was the subject of a number of actions brought by the well-known publishers Messrs Francis, Day and Hunter, Ltd. against a number of businesses in the Talking Machine Industry.

Writs of Summons were served on the following on 5th. February, 1915:-

J. E. Hough, Ltd. (Edison Bell)
Barnett Samuel & Sons, Ltd. (Agents of Fonotipia Records)
Carl Lindström (London)Ltd. (Beka Records)
Anchor Gramophone Company (Anker & Kalliope records)
J. M. & D. Fellheimer, 26. City Road, London E.C. (Importers)
Thomas A. Edison Ltd. (Edison Blue Amberol cylinder records)
Andres Brothers, Ltd. (Homophone and Homochord records)
Columbia Graphophone Company (Columbia Records)

On Wednesday, 19th. May, 1915, Mr. Justice Eve, in Chambers at the High Court of Justice Chancery Division, and by consent of the Plaintiffs and Defendants J. E. Hough, Ltd., Barnett Samuel & Sons Ltd., Carl Lindström, Anchor Gramophone Company, the Defendants do pay royalties in conformity with the scale under the Copyright system (Mechanical Musical Instruments), Regulations 1912 and also the Costs of the Action. There were accountings to be made for the copyrighted music already sold on the recordings of the different defending companies.

On 11th. May, Mr. Justice Younger made a similar order against Andres Brothers, and the Columbia Graphophone Company. Likewise, on 14th. May, Mr. Justice Neville found similarly against Thomas A. Edison Ltd. and J.M. & D. Fellheimer.

Owing to the outbreak of war in August, 1914, which ended imports from Germany, the offences must have occurred before that date.

The name which stands out conspicuously in these Actions is J. M. & D. Fellheimer, the importers. Does someone know which brand of records they imported? There are still a few makes which I am unable to connect with British importers or businesses, such as, Sound Wave, The Crown Record (a 10-inch record not to be confused with those sold by Selfridges), Eclipse Record (10-inch, not to be confused with those later sold by Woolworths), I. S. I., Festival and Globophone.

If anyone has any scrap of information about the Fellheimers, or any of the records mentioned just above, please contact me at 46. Aboyne Road, London NW 10 OHA.

ODEON

In the foregoing pages we illustrate some German Odeon talking machines produced by the Carl Lindström Company, of circa 1908/9. They were all printed originally on one piece of exceedingly thin tissue paper about two feet square. It was a) a tribute to the original German printer that he was able to print on such thin material (!) and b) and a tribute to Roy the Photographer at our printers that he was able to photograph for us from so difficult a subject.

Unfortunately, apart from the Odeon trade mark in each corner of the sheet there was **only** what we have printed on our pages. Odeon was a major manufacturer in Germany at the time, but little printed matter or actual models seem to have survived two world wars.

E. B.

GRAMOPHONE CO. — *Scandinavian records*

This is an excellent book in which the records are listed chronologically under matrix numbers commencing with the earliest Berliners and runs through to the end of the acoustic era. In most cases the precise date of recording is given, but at worst the month is there.

The first 382 pages list the records, while the remaining 182 are devoted to the cross-indexes of catalogue numbers, names of artistes, titles of the pieces recorded. A very thorough piece of work by Karleric Liliedahl.

The introductory remarks are written by the author and Björn Englund, setting the scene for we living outside Scandinavia.

The index of matrices will be useful for researchers into the happenings of the Gramophone Company recording engineers. I find it only partially-logical to include the five recordings by the Prescott-International-Zonophone (even though they were kept in catalogue by the Gramophone Company). I would hazard a guess that they were not recorded in Sweden. They fall just after a big recording session in France and just before a big session in Italy, so I feel that it would have been uneconomic for the engineer to visit Sweden for only a possible total of 12 matrices (which includes the use of blanks in my list). I visualise the engineer meeting the Swedish Ladies Quintet in, say, Berlin while taking in his French recordings and collecting the blanks he would need in Italy!!!

I find only one fault with the book... . Reference is made in various places to things as being associated with EMI (including Will Gaisberg) when the EMI organisation was not conceived until 1931. Those initials should never have appeared in this book outside the acknowledgements, for it is out of period.

The author is to be congratulated upon work, as is the Finnish Institute of Recorded Sound which was farsighted enough to publish it.

The price is £14 sterling from Mr. Pekka Gronow, Pietarinkati 12 A 21, 00140 Helsinki 14, Finland.

D A T E S

Your Editor is not about to become a horticulturist, but is about to make a most passionate plea. Look at this date..... 9/10/16 as an example.

It could mean at least three different dates (assuming that you are talking only of records) according to which part of the world you live, and I assume that you began with that most used in your own neighbourhood. If used in context the year would be obvious, but the day and month could be unsolved.

For instance, the recording dates scratched on the end of the John McCormack Edison Bell cylinders are useless unless one knows that the recording engineer was an American!

I make the strongest plea possible that henceforward in all dates concerning recordings, company history, three letters be used for the month, e.g. Jan, Feb, Mar and so on. We have tried to follow this principle in our pages, and in future will make it a positive rule.

The oldtime magazine "Talking Machine News" carried two articles on Jack Charman, who, as well as making dozens of records for many different manufacturers both cylindrical and flat (!) was on the Music Hall mostly singing "free" songs. The first article dates from 1911 and the second is from December, 1922. I am unaware of any electrically-recorded discs by Jack Charman, so I hope that readers will rush to correct me if I am wrong, please. The versions below are edited to remove 'irrelevant asides'.

"Mr. Charman spoke of his early training with some pride for few variety artistes can lay claim to such a sound experience of the ethics of music as Mr. Charman, who, by the way, first saw the light of day in the sunny month of June just twenty-four years ago. It was under Mr. James Bates, of the London Training School for Choristers, that our artiste first commenced vocal operations, and such good progress did he make that at the early age of twelve he obtained an engagement from Lord George Hamilton as one of the solo boys in the Henry VII Chapel, Westminster Abbey, and afterwards to sing the solos on special occasions at the Chapel Royal. Here Mr. Charman had the distinction of singing before many members of the Royal Family, including the late King Edward VII.

"Whether it was from a desire to conquer fresh fields and pastures new, or from the dictates of his disposition, we do not venture to say, but from the subdued charm and stateliness of the Abbey but we next find him in "black face" sitting on the right hand side of the late Mr. Harry Hunter (of the well-known music publishing firm Francis, Day and Hunter), who at that time was the Interlocutor of the Mohawk, Moore and Burgess Minstrels. Making rapid progress as a minstrel, Jack Charman soon took the lead as solo boy.

"After another few months of this another change occurred in his career which resulted in his introduction to the "boards", whereon he has trod ever since, much to the delight of Music Hall habitués. While singing at a philanthropic concert he was approached by the secretary of the late Mr. Henry Gros with a view to an engagement on the "halls". With the reluctant consent of his parents he made his first bow at the "Metropolitan", Edgware Road, London. The experimental week "went down" so well that it was extended to a month. Mr. Charman's "turn" consisted in singing that pathetic old ballad "The Blind Boy", with special permission of the one and only Chirgwin who one night occupied a front position to hear Little Jack Charman, as he was called, sing, which he did so well that he called forth a full measure of praise from the famous White Eyed Kaffir himself. Mr. Chirgwin took a great interest in Jack's welfare and was instrumental in securing him other engagements. Fresh laurels came in engagements at the Moss and Stoll Halls throughout the country. There is scarcely a music hall of note at which Mr. Charman has not appeared, and altogether he is fairly entitled to rank with the most popular variety artistes of the day. Mr. Charman is a fairly prolific record maker, having recorded for nearly all the leading manufacturers."

. . . From December, 1922, written by A. C. Payne.....

"To those unable to see a star on the halls there is most fortunately the record. Should we know his eccentricities and the main points of his stage 'business', all these come back to us vividly in recollection by the record.

"Mr. Charman has had much experience and it is now over twenty years ago that he first made his acquaintance with the "boards" at the Metropolitan, Edgware Road as a youthful vocalist. He obtained his first training as a chorister in the Westminster Abbey, singing solos at the age of twelve and commencing his Music Hall life at fourteen. He made his first record for Columbia at the age of fifteen. His initial contract with Moss and Stoll to sing at the their halls throughout the country was for four years. (continued on page 1031)

At the sales

It has been said that our remarks giving merely a price for a given phonograph or gramophone sold does not always reflect the true situation for it does not always take into account the condition of the item. That is valid criticism. It happens that your Editor cannot usually spend two days in London for each sale, ie, one to view and take notes, and one to attend to note the prices obtained. In receiving the catalogue from the auctioneers, followed later by the price lists, your Editor is in the precise position of collectors who are themselves unable to attend the actual sale. Unless someone is able to become our voluntary sales reporter to send in unbiased factual reports on conditions and prices bid, I regret that we can only continue to use this section as a guide to current trends.

Referring to the illustrations on the next four pages, the Edison Home phonograph bearing an Edison Bell licence plate, with a Bettini carrier arm assembly with Bettini type reproducer, but minus winding handle and lid sold for £230. The G & T de Luxe Gramophone with 7-inch turntable, nickelled top plate, moulded oak base, brass horn sold for £400. The Edison ICS Outfit which is arranged to make a pleasant photographic study comprised the Spanish on 25 cylinders, three books, headphones, recorder with Standard phonograph having repeater mechanism sold for £160. (An ICS German course of cylinders & books in another lot sold for £35.) We see also an unusual wooden tinfoil phonograph of beechwood having a mandrel with 11 threads per inch. The diaphragm was on a hinged flap, having a wooden mouthpiece and steel stylus. The instrument was 6 inches (15 cm) wide and the mandrel is 2 x 4½ inches (5 x 11.5 cm). As it bears the marking Brevete S.G.D.G. it is presumed to have been manufactured commercially c. 1880. It sold for £600. (These were sold at Christies & Sothebys)

Lots comprising miscellaneous Blue Amberol cylinders sold for an average of £1.25 each, 2 minute wax averaged £1.42. Those figures are obtained by dividing the totals of cylinders by totals of money paid! (Thanks to a pocket calculator!) This was over three sales March to May, and prices did not appear affected by whether the cylinders were in original cartons or not. We ignored those lots which made reference to mould or damp spots. Not being at the sales we have no idea of the content of the cylinders musically. Miscellaneous discs ranged from 5 pence each for orchestral items to 25 pence each for what appear to be "mixed-content" with a few personality. Operatic and concert vocals are a law unto themselves and are influenced by rarity and the depth of pocket of the purchaser rather than the musical value embodied in their grooves. Thus the second "Rivers" sale of a late-collector's records saw some high prices paid. As this is like a highly specialised game, would-be participants should equip themselves with a complete catalogue and price-list from Messrs. Christies, South Kensington.

LETTERS

Dear Ernie, May I add to the Walter Widdop discography on page 856 (Dec. 1976)?

DB 963 The love duet (Wlkure) with Ljunberg

D 1091 Revolutionary Scene (Boris Godunov) (Part 4) with various soloists /Chorus/Orch.

All best wishes, Clifford Williams.

Dear Ernie,

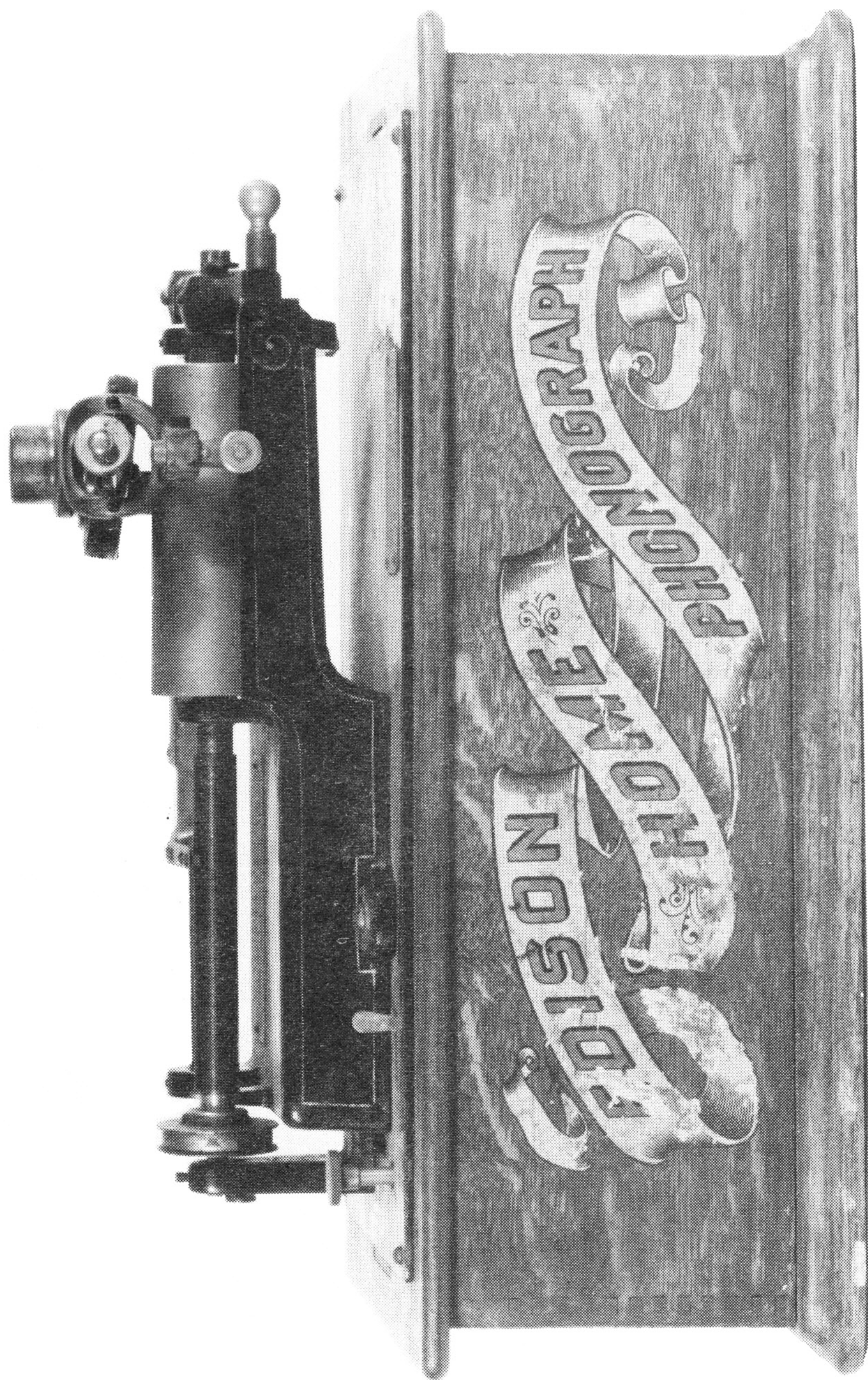
Concerning the strange advertisements on page 792 (Oct. 1976), the electric garter is clearly E D S O N and not Edison. Both you and Mr. Trigg appear to have overlooked this subtlety!! A modern counterpart was pointed out in a "Hi Fi" magazine : a product of inferior tape was being marketed with initials similar to a well-known and respected make.

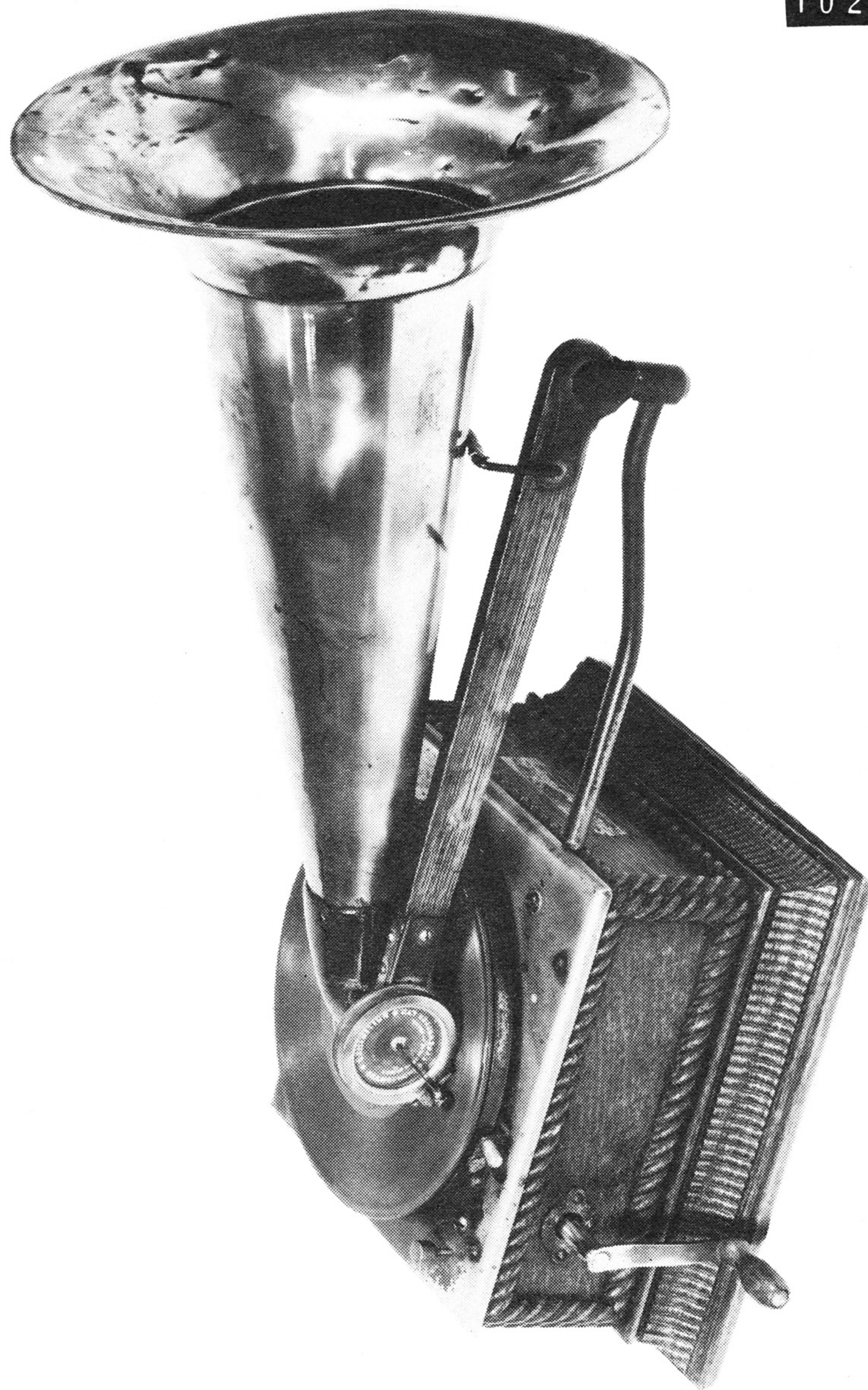
Let that be a terrible warning, etc., etc., etc....

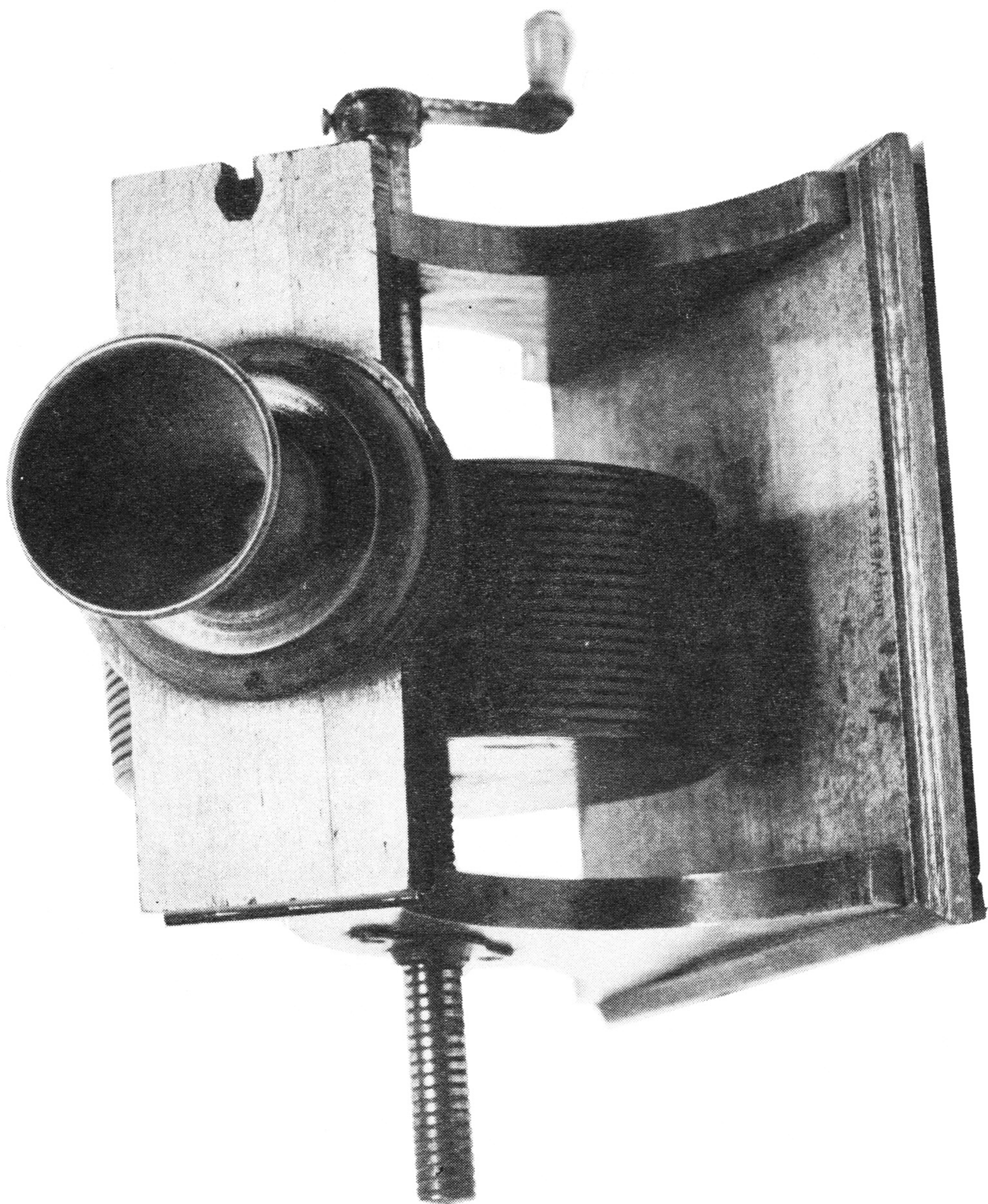
Sincerely,

Peter Adamson









"Entering on public life at an early age had its advantage. After twenty-three years' stage experience he is still a young man and there are other fields open for him to conquer.

"He has made records for almost every recording company at different times during his career, and his records are consequently very many. He is a free-lance, and after starting with his first song for Columbia, has sung for Pathe, Edison, Edison Bell, Zonophone, Beka, Guardsman, Popular, and for the latest record floated on the market, the Aco, issued by the Aeolian Company.

"Many of Mr. Charman's recordings are from Musical Comedy and Revue, in addition to those songs which are his own upon the variety stage. Among the earlier titles are 'The Pretty Girl from Nowhere', 'Miss O'Hara in her Emerald Tiara', 'In cherry blossom time in Japan', 'On the silvery sands', 'Take your girlie where the band is playing', and many others of a bygone date whose titles may be now forgotten. Mr. Charman has continued recording right through the intervening years, and to attempt to give the names of the songs is out of the question. Among the latest and most up-to-date, however, may be picked "Wait till we have another war" and "I'll show you where they are", both chorus songs on Winner, and "Sally you've brought the sunshine", "Tell me the story of old Missouri," and "Hello! Old What's-a-name" on Actuelles.

Research - VARIOUS

E. Bayly

* In several instances Zonophone kept a record in catalogue over a considerable number of years if the title was lastingly popular, among which were items by Harry Lauder, Peter Dawson and the "Church Choir" groups. Although the same catalogue number was used, the artistes frequently made new recordings of the same title, but with new matrix numbers. So although we have Zonophone 866, it is a later pressing using one new matrix number. It is Peter Dawson singing The Mighty Deep with old matrix 12555e, coupled with

A hundred fathoms deep with new matrix Yy 4379-2.

Who can tell us the matrix number for the original issue of "A hundred fathoms" ?

One assumes that it will be similar to 12555e - - but not necessarily!

* Who can tell me the matrix numbers of R. G. Knowles' Velvet Faces:-

VF 1189 Every little bit / That's Philosophy and - was this coupling issued initially on Bell disc? If so, who can tell me its catalogue numbers? Has anyone either of these titles on E X O records? Were these titles also on E X O = Adam missed it; The girl, the woman and the widow; Insecurity of a sure thing; Modern woman.

* While on the subject, I should welcome details of any E X O record by any artiste. Can anyone lend me a listing of E X O records, a catalogue, etc. or a Messrs. Moorhouse Ltd. catalogue? Can anyone tell me in what goods Messrs Moorhouse Ltd. of Padiham (Lancashire) dealt? Was it a big (little) shop, department store, etc? Is it even still there?

J. MACKENZIE ROGAN

A. C. Payne

There is probably no musician who is more in the public eye than Major J. Mackenzie-Rogan who has been celebrating recently the completion of his jubilee with the British Army. There are other reasons for the great popularity which he enjoys, one being that he is rightly recognised as a conductor and musician of high excellence, and another is his geniality and kindliness.. I went to the Savage Club on afternoon and there was the celebrated abndmaster awaiting me. It was the eve of the great concert at the Queen's Hall in his honour, and it will be remembered that the vocal part of the programme was contributed to by Miss Carrie Tubb

(continued on page 1036)

Pickwick International has recently introduced a series of 2-LP sets of records at the low price of £1.99 each, but you can obtain them more cheaply at certain "cash & carry" supermarkets. While interesting many do not concern our pages. We will review two which do.

50 Hit Sounds of the Big Bands.

Here you have to read the small print of the rest of the title informing you that you will NOT hear Harry James, Duke Ellington, Artie Shaw, Benny Goodman and the Dorsey Brothers, but a re-creation of their sounds by The Dave Pell Orchestra, who while getting close to the original sounds, fail to achieve the precise timbre. Interesting as background music but I feel that my readers will prefer to hear the records of the actual artistes named — interestingly, it perhaps answers the question that I posed when Duke Ellington died.... How will his music sound when played by others in the future? I was privileged to have heard the real thing! I find it infuriating that several of the tunes just fade out or end abruptly for no apparent reason. The drumming style is wrong too. Pickwick 50DA 310.

50 Hits of the Naughty 40's by Geraldo & his Orchestra

I can only assume that peculiar title was the result of a young mis-informed person. As I recall it, apart from the WAR which occupied half of the 40's, they were less naughty than the present, in many ways. Among one of our pleasures was listening to Geraldo whose widow loaned privately-made "acetates" for this compilation. The tone is a reasonable "fi" and as the naughty pickups of the 1940's were heavier than today's, some tunes are 'scratchy' but not obtrusively. Of the 50 tunes tread on the four sides, I recall many. Listening again to Geraldo's band one realises that he evolved various styles. Sometimes akin to Glenn Miller, sometimes with a bass clarinet prominent in the reed-lead, sometimes with saxophones prominent and others with the trumpets dominating. Alfie Noakes once told me that the arrangements from Stan Kenton were the most exacting, but none seems to be included here. If there is a weakness, I feel it was the male vocalists who are out-shone by the ladies here. I find that I still prefer Carole Carr and Dorothy Carless, having lower tones. 'Ecstasy' features its saxophonist-composer George Evans, while 'Fascinating Rhythm' has "swing" and features a trumpet solo. 'Tenement Symphony' is well treated, as is 'Rose of Washington Square'; but young Ann Stuart is wrongly cast in 'Smoke, smoke, smoke' which requires an old, hard-bitten type of vocal. Derek Roy and Doreen Villiers close the set very relaxedly with 'Goodbye Now'.

A very interesting set which I am sure dance-band enthusiasts will enjoy.

Pickwick 50DA 308

The Legendary Glenn Miller - Volume 14.

One has heard some disgraceful transfers on to LP from the original 78 rpm discs of this band, presumably done by people with no ears. Here at last someone with intelligence named Trine Crouch (which does not divulge a sex!) has been given the task. Only one disappoints — the important "String of Pearls". My 78 sounds better than this. I wonder why.

RCA appear to be re-issuing on LP the complete output of the Miller band, in chronological order, this record covering the 16 recordings of Sep - Nov., 1941. Arrangements are by Billy May, Jerry Gray or Bill Finegan.

The instrumentalists include also, Bobby Hackett, Ernie Caceras, 'Babe' Rusin, Tex Beneke (who sang too) and Glenn Miller himself. After Miller's death, they later all became stars of the band-world in their own right.

Ray Eberle shows himself as an exemplary vocalist in in the more romantic numbers including the 'classic' "Humpty Dumpty Heart", "The Man in the Moon" which has nice saxophone, "This thime the dream's on me", which introduced Bob Hackett to recording solos with this band, and "Baby Mine" (from the Walt Disney 'Dumbo') which is treated almost as a straight song. "Long Tall Mama" is a jazzy/swingy tune based on a simple riff.

I applaud the chronological arrangement, as readers know, for it shows the development of the artiste concerned, whether it be a complete re-issue or only a selected one.

I am sure that Glenn Miller fans will enjoy the whole of this long set if they are all as well transferred, I wish I had them all. If you want only a representative record of the band you will have to try to select a record containing the tunes you like most. A difficult task.

This volume 14 is RCA PL 42016, the others have adjacent numbers.

Sir Edward German conducts 'Merrie England' and some excerpts from 'Tom Jones'.

A selection from 'Emerald Isle' (Sullivan & German). Records enshrining the art of a composer conducting his own work are very important, even if the listener disagrees with that interpretation, though German does nothing eccentric here. The soloists are Charles Mott, John Harrison, George Baker, Ernest Pike, Edward Halland, Edna Thornton, & Bessie Jones — who also combined to become "chorus", we presume.

The original recordings must have been 'forward' because one can hear the words clearly & this helped by having such as George Baker singing the patter song 'King Neptune'. 'Tis the merry month of May' is very charmingly & satisfyingly sung by Edna Thornton and John Harrison, the latter being ideal for 'The English Rose'. Charles Mott and Ernest Pike were in good voice for 'Two-merry men a-drinking' and were well-recorded. Bessie Jones sings delightfully throughout, but does not seem to powerful as her companions.

Side four comprises the three dances from 'Tom Jones' and Mme Kirkby Lunn singing "Have you news of my Boy Jack"? (A setting of Kipling's words..)

The remainder is a selection from 'Tom Jones' and another from 'The Emerald Isle' of which Edward German completed the music after Arthur Sullivan's death. Both contain important songs not conducted by German himself, but under the very able baton of Col. J. Mackenzie Rogan (whose picture appears on page 221 of our issue of August, 1973) the Band of H. M. Coldstream Guards has sufficient tonal colour and variation of tempi to make them interesting.

It is fortunate there are enthusiastic amateurs prepared to reissue items such as this which would not command sufficient sales for a major company. An amateur has only to see his expenditure repaid and his sense of achievement fulfilled. Stuart Upton is to be congratulated upon his transfer of these acoustic recordings to tape and we hope that he has deposited copies of this record in certain archives for future reference. They are Rare Recorded Editions 168/9 (54 Lymington Road, London NW6 1JB).

Those Ragtime Years

This symposium of early Ragtime interpretations covers the years 1899 - 1916 performed by variety of artistes in various ways. Although originally a solo piano style it was taken up by every possible style of vocalist and instrumentation - and that is reflected here.

Harry Clark & Burt Earle (banjo duets): Hot foot Sue & Rice's Ragtime Opera - Vess L. Ossman (bjo): Ragtime Skedaddle - Cantrell & Williams (bjo & mandolin): Mississippi River Song - Tapioca - Victoria Monks: Ain't yer gwine to say how do? - Burt Earle (bjo): St. Louis Rag & Peaceful Henry - Pietro Frosini (accorion): American Rag & Operatic Rag - Home Guards/ Black Diamonds/Cinch Bands: Cannon Ball March, St. Louis Tickle, Wild Cherries Rag - Peerless Orch: Red Rose Rag, Tickled to Death, Fiddlesticks Rag, Turkey Trot, & Powder Rag - Victoria Monks: Moving Day - The Two Bobs: My little bumble bee - Archibald Joyce Orchestra: I'll dance till de sun brakes through - Olly Oakley (bjo): The College Rag - Mayfair Orchestra: Rum Tum Tiddle Dance - Gottlieb's Orchestra: Red Pepper Rag - Willie Solar: I want to be in Dixie & You made me love you - Hedges Brothers and Jacobson: On San Francisco Bay & Land of cotton - Band of H. M. Coldstream Guards: Hiawatha - Alexander Prince (concertina): Lumbrin' Luke - the Two/Three Rascals: Gaby Glide & Are you from Dixie? - Louis Hirsch's Ragtime Band: Wedding Glide - Elsie Janis: I want a dancing man - Murrays Ragtime Trio: Hors d'oeuvres - Jack Norworth: You can't get away from it - Nat D. Ayer: Dear Old Shepherd's Bush - Versatile Four: Down Home Rag.

This two-L.P set proves that Ragtime was known in Britain before Albert de Courville presented "Hello Ragtime" in 1912, but that show certainly accelerated the influence for the contemporary record catalogues reveal a "Ragtime Everything" by all sorts of artistes, leading even to "protest songs" by some artistes - of which Jack Norworth's example is included.

The earlier thrust of the invasion seems to have resulted chiefly in banjo interpretations (perhaps spurred on by the fact that King Edward VII was known as a competent exponent of the banjo) and songs on the Music Halls by a few such as Miss Victoria Monks. "Hot Foot Sue" of 1899 was obviously recorded by the acid etching technique, while Vess Ossman's "A Ragtime Skedaddle" was recorded only a few days after the introduction of the use of wax matrices and is an audible improvement.

The various Gramophone Company 'House Bands', including the 'Peerless Orchestra', present some excellent band/orchestral versions of ragtime, and although their voicing was more brassy, the styles compare favourably with modern groups which have gone right back to, for example, John Roubichaux' arrangements for orchestra which he played in

New Orleans at about the time that these records inspired by 'Hullo Ragtime' were being made, except that for these a piccolo seems to be playing the part of the lead violin. Herr Gottlieb with Henry Lodge's "Red Pepper Rag" and Col. Mackenzie Rogan with Moret's "Hiawatha" obtain very pleasing results from the musicians under their batons.

As well as Lodge, works of other ragtime exponents and pianists are played, such as Tom Turpin, Charles Hunter or Percy Wenrich. Archibald Joyce composed a ragtime-influenced piece which he recorded under his own baton.

'Hullo Ragtime' brought American artistes to perform and others followed to appear on The Halls and in cabaret. With them was the incomparable Elsie Janis and among the males were comedians Willie Solar, Jack Norworth, Nat D. Ayer and Louis Hirsch (the latter composers in their own right).. Vocal groups are exemplified by The Two Bobs, The Three Rascals, The Hedges Brothers....and Jacobson. The vocal type was not pure Ragtime, but ragtime-influenced. It was a style not previously encountered in British entertainment, making this a historic document as well as being designed for one's listening pleasure.

It is surprising how well most of the originals were recorded and modest John Wadley has "lifted" the sound from them with extremely little background noise, maintaining the high standard of this Retrospect series. World Records SHB 41 (matrix numbers & dates are given)

The great British dance bands play the music of IRVING BERLIN 1931 - 1939

Although the tunes are presented virtually chronologically, I'll list them under bands to conserve space. Ambrose: Me; Say it isn't so - Henry Hall: Let's have a another cup of coffee; Soft lights and sweet music; Easter Parade; How's chances?; We saw the sea; I'm putting all my eggs in one basket - The Blue Lyres: How deep is the ocean? - Sydney Lipton: I'm playing with fire - Ray Noble Maybe it's because I love you too much; I never had a chance - Billy Cotton: Not for all the rice in China; Heat Wave - Harry Roy: The Piccolino; Top hat, white tie and tails; I'd rather lead a band; Let yourself go - Lew Stone: Cheek to cheek; Isn't this a lovely day? - Carroll Gibbons: But where are you?; Let's face the music and dance; 'On the avenue' selection; Change partners; Back to back - Maurice Winnick: A pretty girl is like a melody - Harry Roy: Home again blues - Jack Hylton: I used to be colour blind; I poured my heart into a song; An old fashioned song is always new - Joe Loss: Alexander's Ragtime Band; Now it can be told; Everybody's doing it now.

Including medleys, we are treated to a total of 38 of Irving Berlin's compositions. Still alive at 89 years of age, he composed until he was about 70. On two L.P. records the British bands pay a tribute to him through his compositions of the 1930's, which included scores for films starring Alice Faye, Ginger Rogers and Fred Astaire...

Some of the bonuses in this set are arrangements by Benny Carter for Henry Hall; vocals by Al Bowlly, Val Rosing, Dan Donovan, Sam Costa, Alan Breeze.

This list of songs includes a few which are less familiar to me, such as 'Not for all the rice in China'

sung by Alan Breeze, 'I never had a chance' by Al Bowlly, 'How's chances?' by Dan Donovan and 'I poured my heart into a song' by Bruce Trent, all good tunes. I do not recall having previously heard 'The girl on Police Gazette', a very appealing melody from "On the Avenue", presumably because its lyric is very American with no British equivalent. It is played by Carroll Gibbons' Orpheans and the vocalist is thought to be George Melachrino. 'Home Again Blues' is the only item in this collection for which Irving Berlin had a collaborator, making it Berlin-Akst. It is an earlier song revived by Harry Roy.

The majority of these were originally issued on "Columbia Group" records. We assume that this is a Chris Ellis - John Wadley production even though the sleeve note does not tell us. Another welcomed addition for the dance band or Irving Berlin enthusiast.

World Records SHB 35

Ridin' in Rhythm

Thirty-three of the titles in this set were recorded in USA by special commission from EMI Ltd, 1933-35, under the supervision of John Hammond, and were issued on Parlophone or Columbia labels. The items are - Duke Ellington Orchestra: Merry-go-round, Sophisticated Lady, I've got the world on a string, Down a Carolina Lane - The Blue Rhythm Band: Ridin' in Rhythm, Weary Traveller, Buddy's Wednesday Outing - Benny Carter & Orchestra: Swing it, Synthetic Love, Six Bells Stampede, Love you're not the one for me - Fletcher Henderson Orch: Queer notions, It's the talk of the town, Night Life, Nagasaki - Coleman Hawkins Orchestra: The day you came along, Jamaica Shout, Heartbreak Blues - Horace Henderson Orchestra: Happy Feet, I'm rhythm crazy now. - Ol' Man River, Minnie the Moocher's Wedding Day, Ain'tcha Glad?, I've got to sing a torch song - Benny Carter Orch: Devil's Holiday, Lonesome nights, Symphony in riffs, Blue Lou - Coleman Hawkins and Buck Washington: It sends me, I ain't got nobody, On the sunny side of the street - Buck Washington, piano solo: Old Fashioned Love - Coleman Hawkins, solos: Lullaby, Oh lady be good, Lost in a fog, Honeysuckle Rose - Meade Lux Lewis: Honky Tonk Train Blues - Coleman Hawkins with Jack Hylton's Orchestra: Darktown Strutters Ball, My Melancholy Baby.

We have value for money here in the number of tracks and fine examples of jazz awakening again out of the 'Depression' years when larger bands were coming into being.

We hear Duke Ellington as he sounded at the time of his very successful first visit to Britain when two of his greatest admirers were the Princes who became Edward VIII and George VI. Solos are provided by Cootie Williams, Harry Carney, while the vocalist, Ivy Anderson sings on 'I've got the world on a string'. In comparing these four with recordings made for Decca while actually in London, they are more 'polished' in sound, while the Deccas have a 'free and easy' approach even though something was a little wrong with Decca's recording apparatus, all catch the vitality of the band which surprised its audiences at the Palladium and Trocadero in London during July, 1933.

The Blue Rhythm Band had been organised by Irving Mills the publisher. It was a highly competent band led firstly by Baron Lee and then Lucky Millinder. As well as an insistent rhythm section led by Edgar Hayes, who has some solo piano breaks, the overall sound of the band is rather like Duke Ellington's at the time.

Benny Carter, a multi-instrumentalist who principally played alto saxophone, dominates the groups which he leads is fortunately still alive playing as competently as ever with no diminution of stature. He wrote some excellent arrangements for other bands, including Henry Hall's.

All except one track on side 2 is by the musicians of Fletcher Henderson's Band, as are four of those on side 3. Henderson was a greatly under-rated musician who began recording in the early 1920's and listening to them over the years one hears ideas and indications of trends which later made others famous. The big band swinging versions heard on these tracks come just before he became the chief arranger for Benny Goodman, so helping that gent to become "The King of Swing".

For many years the Henderson Band had included the ace tenor saxophonist, Coleman Hawkins, whose dexterous fingering in fast solo passages and rhapsodic tone in slower tunes and treatment of them presaged and influenced the tenor saxophone styles of most who came after. Having joined Henderson as a youth he had reached full maturity of style by 1933. His stature was now such that he was invited to Europe to play as guest artiste with several bands, including Jack Hylton. He is specially spotlighted in the duets with pianist Buck Washington.

Washington's style is something of a "lyric stride", but Meade Lewis is uncompromisingly "boogie woogie" of which style he had been an early exponent in Chicago. This recording signalled his entry into 'big time' thanks to John Hammond. Both styles are interesting and enjoyable in their own ways.

Two great trumpeters are heard on these records, Henry Allen with Fletcher Henderson and Bill Coleman with Benny Carter. Both went on to make many other fine records, chiefly with small groups. Coleman was resident in Paris for several years where he recorded for the 'Swing' label.

These are important re-issues cleanly transferred by John Wadley. World Records SHB 42.

The Very Best of Bing

Even when producing a seven-record set of 113 tunes by Bing Crosby the compiler, Chris Ellis, must have faced a problem of what to omit, rather than include, for Crosby has recorded so many good items over the years. As there are so many Crosby fans throughout the world, one feels that we have now reached the point where a complete re-issue on to L.P. would be warranted. But let's not cavil. 113 items cleanly transferred and reissued are very acceptable. The sleeve notes by Ken Barnes document very well Bing's career during the period covered by the recordings, but he would appear to know little about the bands which accompany him so he does them a dis-service by not fully recognising the appropriate accompaniments they give. Among them we hear the bands of George Stoll, John

Scott-Trotter, Victor Young, Vic Schoen, Lani McIntyre, Joe Venuti, Bob Crosby, Jimmy & Tommy Dorsey.

As this is a boxed set for 'the masses' we are not favoured with matrix numbers or recording dates, but a glance in Brian Rust's "Complete Entertainment Discography" solves the problem, except where two different takes are known to have been used for the original 78 rpm presses. The earliest recordings are "Just a-wearyin' for you" and "Let me call you sweetheart" from the session of 8th August, 1934. The most recent is "In a little Spanish Town" from 1955, and with its sound-quality, having obviously been recorded in an empty swimming pool, is out-of-place in the present anthology, for the remainder have 'presence' and not echoing-distance.

The songs are arranged thematically, Bing's Hit Parade, B's Travels, B's Great Films, B's Evergreens, B'sings Irving Berlin, B takes to the Road, B & Friends. There is such a wide variety of subject material and age in each that they might just as well have been in chronological order.

There are some records which one would expect, such as "White Christmas", but I fancy that I have not heard "East side of Heaven" since the 1930's even though it is one I frequently whistle to myself. The sparkling Andrews Sisters are heard in several songs, like "I'll si si you in Bahia".



The Andrews Sisters

Bing's "Friends" also include his wife Dixie Lee Crosby in the duet "A Fine Romance" (which is hard to find as a 78), and his son Gary for "Sam's Song". Others are Johnny Mercer, Connee Boswell, Merry Macs, Mary Martin, Jack Teagarden, Louis Armstrong, Fred Astaire, William Bendix, Cedric Hardwicke, Donald O'Connor, Jane Wyman, Frances Langford, Al Jolson and the hilarious "Put it there Pal" with Bob Hope, that fades out on some funny ad lib dialogue.

"The Road" selection includes items from the seven films in the series, but owing to contractual reasons, Peggy Lee substituted for Dorothy Lamour for recording purposes, making the word substitute sound like a wrong

They join Bing in in a few others too. (For my part I should like a boxed set by the Andrews Sisters by themselves & with their friends.)

word! "The Evergreens" shows Bing remembering some songs from a previous generation, including "In My Merry Oldsmobile" from the early days of motoring, "School Days" of Gus Edwards, "Sweethearts" of Victor Herbert, but I feel that the treatment of Leslie Stuart's "Lily of Laguna" is wrong, (a duet with Mary Martin). Bing's Travels take him to "Berkeley Square" to hear the nightingale, "Blue Hawaii" and Scotland with Bob Hope "Hoots Mon" and "Basin Street" (New Orleans) with Connee Boswell. The "Hit Parade" begins with "Where the Blue of the Night", through "Wrap your troubles in Dreams" and "The Anniversary Waltz" to "Far Away Places".

I would call this a compilation from Bing Crosby's 'third period', the early ones being his period as a band vocalist and the second being those solos of the early 1930's before his throat operation. There is no doubt that Bing Crosby changed the style of singing associated with popular songs as played by dance bands. Previously the vocalists sound like, say, Val Rosing mentioned earlier with Henry Hall.

I think that this is an excellent cross-section of Bing Crosby's recordings. It is available only as a boxed-set price £11.75 from World Records, P.O. Box 11, Richmond, Surrey TW9 1BH. For a full list of titles and other details write requesting same first.

Important - E. BAYLY will have a

New telephone number

From 1.15 pm on 26th. October, 1977 my new number will be-

BOURNEMOUTH 4 2 9 7 3 3



Miss Muriel Foster, and Mr. Harry Dearth - gramophone artistes all - while in addition to the central figure himself, no less than five of our leading conductors assisted. These were Sir Thomas Beecham, Sir Alexander Mackenzie, Sir Frederick Cowen, Mr. Edward German and Mr. Arthur Fagge. With such an imposing array of leadership the splendid band of the Coldstream Guards could not do other than give of their very best, and we all know full well what such a standard of playing should reach to, for we are all familiar with the Coldstreamers.

Fifty years is a long period to look back upon, and it is a very large slice of a man's life, and Major Mackenzie-Rogan is able proudly to look back upon fifty years of strenuous work in one service, that of King and Country, in the cause of music, and especially the advancement of music in the British Army. With such a lengthy record it is but natural that he should be the senior bandmaster in the Guards Brigade.

What like then is the man who has attained to such a proud and honourable position? So far as personal appearance goes he is large, handsome and well-built, but an observer meeting him for the first time realises that he appears to be about an equal mixture of the soldier and the musician. The dual nature of his work is evidenced both in his bearing and manner. It is an interesting fact that he is the first bandmaster of the British Army to receive the rank of Major. (He went on to be Colonel-Editor). In fact, he is the only bandmaster who has really held a commission at all. Mr. Dan Godfrey, the celebrated bandmaster of the Grenadier Guards in Queen Victoria's reign, and who retired in 1896, had only the courtesy title of Lieutenant.

Mackenzie Rogan was but a lad when he first joined the Army in 1867. This was as a clarinetist in the Devonshire Regiment, the old 11th. Foot, where he stayed for some years, proving his worth. Later on he was appointed Bandmaster to the Queen's Regiment, with whom he served for 14 or 15 years, until he was specially chosen in 1896 to fill the important position of Bandmaster of H. M. Coldstream Guards, an appointment which he has held ever since. Such is the outline of his military service. During the years which have passed in his military posts, Major Mackenzie Rogan has gained immense knowledge and has continually added to his experience and widened his horizon. His opinion is that the individual playing of bandsmen is not up to the standard of former days, and he attributes this mainly to the fact that bandsmen are not now so keen in filling up their spare moments with arduous practice at their instruments as were those who preceded them. (Editor's comment.-We have heard this before from older men and by its insinuation and logical conclusion we should not in 1977 be able to enjoy the playing of military bands in our parks and arenas!) Perhaps barrack life had fewer attractions and distraction 40-50 years ago.

Naturally, Major Mackenzie Rogan is very proud of his band which, he says, has at different times come under the baton of all the great conductors of the present and of the immediate past. It is one of the most magnificent body of musicians in the world, and since he took over in 1896 has been increased in numbers from 32 to 66. Its musical director also takes pride in the fact that they now play really high-class music to the public, whereas when he entered service nothing more advanced than light opera was handled. This is of course fine music, but should not fill an entire programme.

"In my time," said Major Rogan, "we have given massed band concerts at the Crystal Palace, the Alexandra Palace and large halls all over the kingdom. We have also attended all the great State and religious functions at St. Paul's Cathedral and elsewhere. Wherever the

massed bands of the different regiments of the Brigade of Guards play I conduct them. It is my prerogative as senior Bandmaster to do this, and I took all the bands over to Paris on the return visit to that of the Garde Republicaine Band to London. We were in Paris eight days and we had a wonderful reception, receiving ovations wherever we went. Before the War (WW I) we were playing for nine months in the year in London and all over the Kingdom. Since the beginning of war I have been engaged with the band on many occasions and have been over to France twice, each time staying three months. We have done all we possibly could to help voluntary recruitment by playing all over the country, and I have personally addressed many meetings. I have done as much in helping the War Laon. One piece that was always popular when we played it was my "spoof" version of the Hymn of Hate. I call it "The Reply from the Trenches."

Major Mackenzie Rogan is patriotic in all things, and is especially strong on insisting on the performances of British compositions at concerts. "I think that concert-givers should be compelled to include British compositions, and my belief is that they are not pushed because it is a matter of the pocket" is his dictum. "Oh, it would pay right enough if they went the right way to work," said the Major. "I think," he continued, modestly, "I may claim that my services in regard to British music are almost unique. I have played it all over the world - Africa, India, France, etc., and at a time when there was prejudice against British music. We have worn a good deal of that down."

Major Mackenzie Rogan has composed many military marches and other band compositions, including a popular Fantasy on melodies of India. His son had a commission in the Middlesex Regiment but recently transferred it to the Indian Army. "That boy", continued the Major, "is the fifth generation on his father's side to serve in the British Army."

Readers must be very familiar with the fine records of the Coldstream Band under Major J. Mackenzie Rogan's conductorship, which the Gramophone Company has made for so many years.

(The above article was extracted from the 'Talking Machine News' of February, 1913)

NEEDLES... "Songster Needles" are now being produced again in L O U D tone only by new owners of the trade mark. Details of cost and postage are on our advertising sheets.

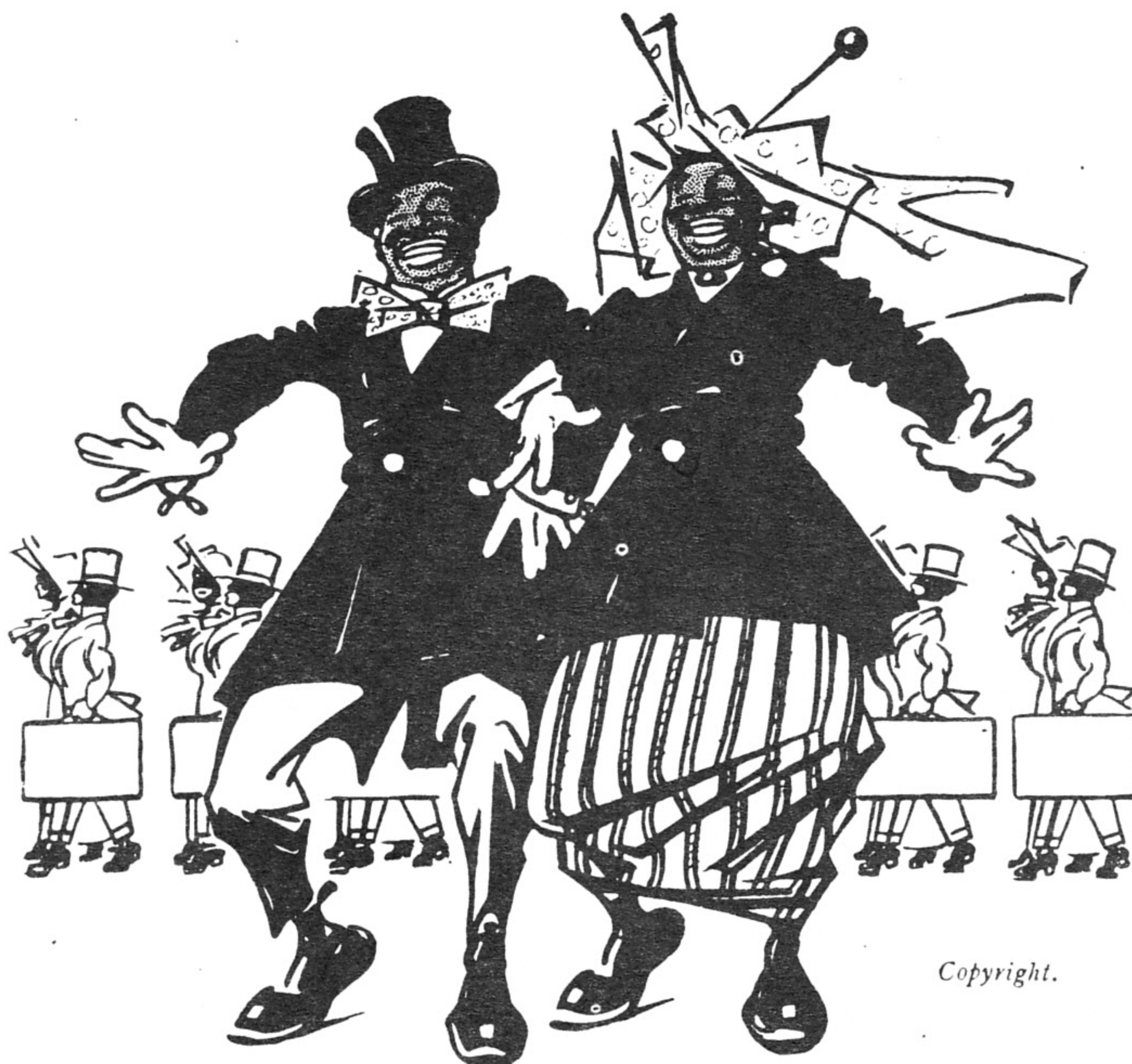
OUR ILLUSTRATIONS

At either end of this issue are pictures of Edison artistes. These are taken from the Edison Company publication "Composers and Artistes Whose Work is Re-created by Edison's New Art" dating from Diamond Disc days. It is principally a picture book and is excellently-produced. Our pictures in our last issue were also taken from it, including that of Thomas Chalmers. The picture on the front cover of Edward M. Favor was taken from an "Edison Phonograph Monthly". Mr. Favor recorded principally on two-minute wax cylinders and early four-minute wax cylinders, singing songs in a "New York Irish" accent.

The advertisement "Double Service" is also taken from an Edison Phonograph Monthly - of 1906, and shows his association with the proprietors of the I. C. S. system of learning languages. A similar association existed between Sterling Cylinders and Linguaphone in Britain.

DESCRIPTIVE RECORDS

Please send us details of Descriptive records with synopsis, or verbatim, of the text. We are grateful to those who have done so already, which will start a series for us.



Copyright.

"Wedding Gliders!"

Latest
Zonophone
Ragtimes.

VOCAL.

- 995 { The Mississippi Dippy
Dip
The Ghost of the Violin
996 { Everybody's Two Step
Waltz me Willie in
Ragtime

INSTRUMENTAL

- 997 { Alexander's Ragtime
Band
Tickled to Death (Rag-
time March & Two-
Step)
998 { The Wedding Glide
The Bacchanal Rag
999 { Dynamite Rag
Red Rose Rag
1000 { Everybody's Two-
Step Rag
That Mello - Cello
Melody
1001 { Waiting for the
Robert E. Lee.
Two-Step
The Turkey Trot.
Rag Two-Step
1002 { That Mysterious Rag
Hitchy Koo Two-step

ZONOPHONE

RAGTIME

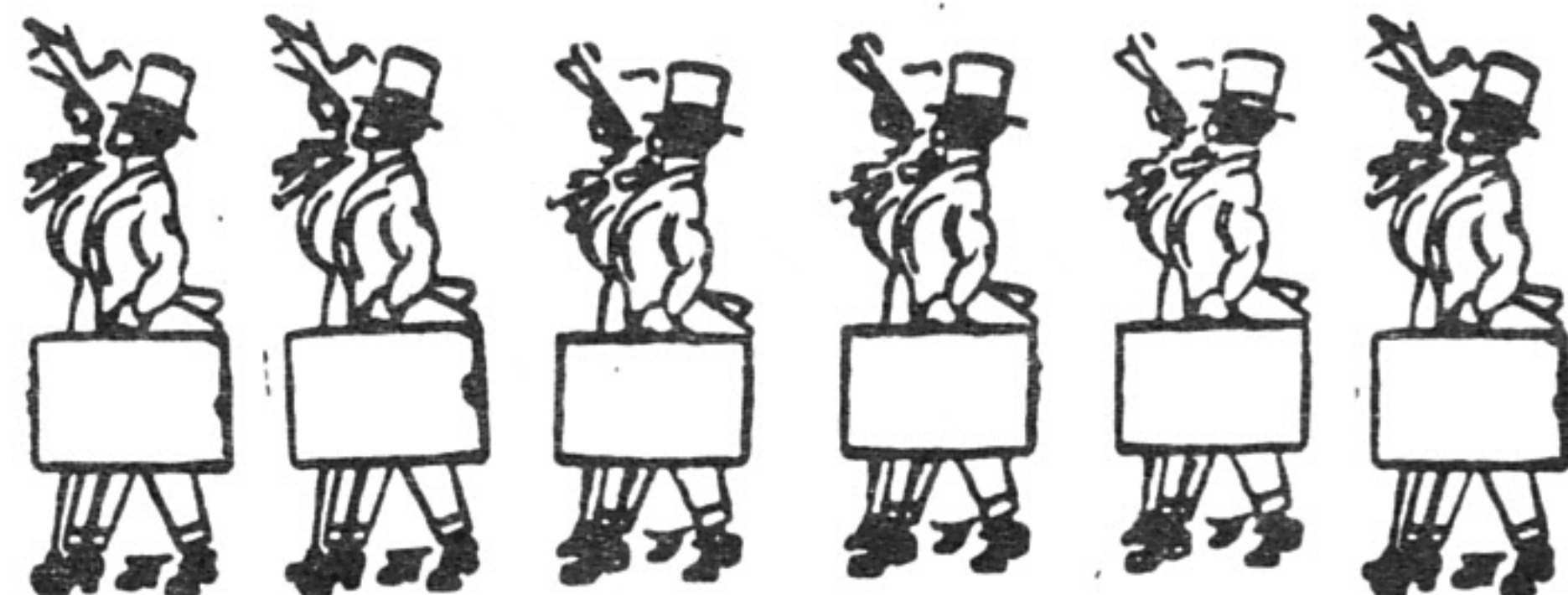
IS THE

FINEST OF ALL RAGTIME

Don't miss hearing the New Zono
Ragtimes now at your Dealers.

The new Zono Ragtime List is streets ahead of any other list for quantity of up-to-date titles and recording.

"START WITH THE 'WEDDING GLIDE' DOUBLE!"
"YOU'LL COME BACK AT INTERVALS OF
AN HOUR FOR THE OTHER SEVEN!"



THOMAS CHALMERS. 2.

1039

His Edison Recordings

RAYMOND WILE

- 3.Sep.15.4091 A, B, C Flee as a bird (with chorus). ? re-made. Passed and issued on 80047 from 1915 to 131st. Oct. 1929.
A re-make of 2005 of 8th. Nov. 12.
5. Jan. 16. 4397 A, B, C Answer (Robyn). Passed and issued on 80297. Listed 3rd. Mar. 16 to 31st. Oct. 1929. Dubbed on to cylinder master 12970 and issued as 2854.
24. May. 16. 1285 F, G, H Forgotten (Cowles). Passed and issued on 50069, 1916 to 25th. Jan. 1924. A re-make of session of 19th. Sept. 1912.
25. May. 16. 4746 A, B, C Dear Heart. Rejected, all molds scrapped.
29. May. 16. 3431 F, G, H Pagliacci - Prologo (in Italian). A re-make of 16th. Nov. 14 session. Passed and issued on 82070.
31. May. 16. 4756 A, B, C Come wher my love lies dreaming. Rejected. Re-made on 30th. June. 16.
1. Jun. 16. 4758 A, B, C My old Kentucky Home (with chorus). Passed and issued on 80321.
Listed from late 1916 to 31st. Oct. 1929. Dubbed on to cylinder matrix 12389 and issued on 2617. A re-make of 1266, 18. Sep. 12 and 2951 of April, 1914.
1. Jun. 16 4760 A, B, C Young warrior. rejected. All molds destroyed.
5. Jun. 16 4766 A, B, C Flow gently sweet Afton. Rejected. All molds scrapped.
Dubbed on to cylinder 4623.
6. Jun. 16 4771 A, B, C Oft in the stilly night (Moore) (with chorus). Re-made on 29. Jun. 16
14. Jun. 16 4788 A, B, C Aprile (Tosti) Rejected. There is a test of Take C on ED 509 at the Edison National Historic Site. A re-make of 4009 of 26. Jly. 15.
19. Jun. 16 4802 A, B, C Lucia - Sextette (with Marie Kaiser, Amy Ellerman, John Young, Walter van Brunt and Donald Chalmers). Passed but not issued.
There is a test of Take C on Ed 479 at the Edison National Historic Site.
20. Jun. 16 4806 A, B, C O dry those tears. Passed and eventually issued on 80744. Listed 3rd. Apr. 23 to 19th. May, 1926.
22. Jun. 16 4810 A, B, C I surrender all (in mixed quartet?). Passed and issued on 80343.
Listed ? to 31st. Oct. 1929. Dubbed on to cylinder 3001.
22. Jun. 16 4811 A, B, C La Paloma. Passed and issued on 82340. Listed 19th. Mar. 1925 to 31st. Oct. 1929. Dubbed on to cylinder matrix 13202 and issued on 2977.
23. Jun. 16 4817 A, B, C Maria Mari. Rejected?. There is a test of Take C on Ed 513 at the Edison National Historic Site. Dubbed on to cylinder matrix 13243 and issued as 3016.
22. Jun. 16 4820 A, B, C Faust - Dio possente (In Italian) Finally issued on 80752. Listed 2nd. July, 1923 to 21st. Nov. 1927.
27. Jun. 16 4826 A, B, C Pagliacci - Prologue (Italian). There is a test of Take C on ED 515 at the Edison National Historic Site.
28. Jun. 16 4829 A, B, C Wanderer's Night Song (duet with Julia Heinrich). All molds scrapped.
29. Jun. 16 4771 A, B, C Oft in the stilly night (Moore) with chous. A re-make of 6. June 1916 session. Passed and issued on 82333 from 14th. Jan. 1925 to 31st. Oct. 1929. Dubbed on to cylinder matrix 15447 and issued as 4852.
30. Jun. 16 4756 A, B, C Come where my love lies dreaming. A re-make of 31st. May 1916 session. Rejected.

1040

- 3.Jul.16 4841 A, B, C Recessional (Kipling- de Koven) (with chorus). Re-made 8.Oct.1917
- 24.Jul.16 4902 A, B, C Dormi pure. Passed and eventually issued on 80705. Listed from
1st. Dec. 1921 to 6th. Jun. 24. Dubbed on to cylinder matrix
13320 and issued as 28250.
- 26.Jul.16 4906 A, B, C O sole mio Passed and eventually issued on 80731. Listed 20th.June
1922 to 31st. October, 1929.
- 26.Jul.16 4909 A, B, C Holy City - List the cherubic host (with female chorus) ?re-made.
Issued on 80520 and listed 2nd.Feb.1920 to 31st. Oct.1929.
- 26.Jul.16 4910 A, B, C Lucia - Sextette (with Yvonne de Treville, Amy Ellerman, John Young,
Walter van Brunt and Donald Chalmers) Hold.
There is a test Take B on ED 528 at the Edison National Historic
Site.
- 26.Jul.16 4911 A, B, C Luna Nova (with female chorus) Hold.
- 27.Jul.16 4916 A, B, C Marta - Porter song. Accepted.
- 28.Jul.16 4919 A, B, C Funiculi, funicula. Hold changed to rejected.
- 20.Dec.16 5224 A, B, C Lucia - Sextette (with Giovanni Zenatello, Arthur Middleton, Marie
Rappold, Marguerite Matzenauer and Ernesto Baroni) Wventually
issued on 82266 and listed from 11th.April, 1922 to 31.Oct.1929.
- 28.Dec.16 5245 A, B, C Madam Butterfly - Vo lo dissi (duet with Guido Ciccolini). Passed
and issued on on 83038. Listed 13th.Dec.17 to 31st. Oct. 1929.
- 21.May.17 5573 A, B, C Marseillaise (with chorus). Passed and issued on 83072. Listed from
12th.June 17 to 31st.Oct.29. Dubbed on to cylinder matrix
14096 and issued as 28289.
- 28.May.17 5588 A, B, C A warrior bold. Passed and eventually listed on 80698 1st.Nov.21
to 6th. June 1924.
- 29.May.17 5591 A, B, C Battle hymn of the republic (with chorus). Passed and issued on
82133. Listed 6.Nov.17 to 31st. Oct.29. Dubbed on to cylinder
matrix 13697 and issued as 28279.
- 31.May.17 5594 A, B, C Old Black Joe. Passed and eventually issued on 80792.
Listed 6th June 1922 to 31st. October 1929.
- 20.Jun.17 5635 A, B, C Madam Butterfly - Amore o grillo (duet with Guido Ciccolini).
Passed and eventually issued on 82304. Listed 4th. Oct. 23 to
31st. Oct. 29. Dubbed on to cylinder matrix 13833 and issued
as 28278.
- 16.Jul.17 5685 A, B, C Caro mio ben. Re-made 11th. Jun. 18.
- 17.Jul.17 5688 A, B, C Anchored (Watson) Passed and issued on 80414. Listed 23rd.July 18
to 21st. Nov. 27. Dubbed on to cylinder matrix 13795 and
issued as 28277.

NOTE: The following four matrix numbers 5726, 5780, 5826 and 5831 were recorded using the
pseudonym Lawrence E. Gilbert. Mr. Chalmers did not recall making these records but
the voice is unmistakeably that of Thomas Chalmers. The reason for the disguise is
unknown, but may have been utilised because of a royalty contract concerning the use
of Metropolitan Opera Singers. The Edison Company may not have wished to pay the
additional royalties for popular songs.

- 2.Aug.17 5726 A, B, C Laddie Boy. Passed and issued on 50451. Listed 28.Sep. 17 to
25.Jun.23. Dubbed on to cylinder matrix 13749 & issued as 3326.
- 12.Sep.17 5780 A, B, C Melody Land, from the New York Hippodrome production 'Cheer Up'

(with chorus of girls). Passed and issued on 80369. Listed from 28.Sept.17 to 25.Jun.23. Dubbed on to cylinder matrix 13827 and issued as 3370.

2.Oct.17 5826 A, B, C We want the flowers now (duet with Vernon Dalhart) Hold. There is a test of Take A on ED 630 at the Edison National Historic Site Dubbed on to cylinder matrix 13887 and issued as 3443.

4.Oct.17 5831 A, B, C Flag of my heart. Hold. Dubbed on to cylinder matrix 14158 but not issued.

** End of listing as Gilbert**

8.Aug.17 4841 F, G, H Recessional (Kipling - de Koven)(with chorus). A re-make of 3.Jul.16 session. Passed and issued on 82133. Listed 6.Nov.17 to 31.Oc.29

11.Jun.18 5685 F, G, H Caro mio ben. Re-make of 16.Jul.17 session. There is a test of Take H on ED 623 at the Edison National Historic Site.

14.Jun.18 6228 A, B, C Little mother at home. A & B takes approved. C Hold. ? re-made. There is a test of Take C on ED 218 at the Edison National Historic Site.

17.Jun.18 6233 A, B, C Any place is Heaven if you are near me. Passed and issued on 80464. Listed 27th. Mar.19 to 6th. June 24. Dubbed on to cylinder matrix 14145 and issued as 29025.

20.Jun.18 6240 A, B, C Roses of Picardy. Rejected

21.Jun.18 6243 A, B, C Columbia the gem of the ocean (with chorus). Passed and issued on 80512. Listed 12.Mar.20 to 19. May 26.

24.Jun.18 6248 A, B Our little home. Passed and issued on 82553. Listed 28.Oct.18 to 31.Oct.29 Dubbed on to cylinder matrix 14179 and issued as 29018.

26.Aug.18 6334 A, B, C Little mother of mine (Burleigh) Re-made 22.May.19

30.Aug.18 6341 A, B, C Have you seen him in France? Re-made 4.Oct.18.

4.Sep.18 6347 A, B, C The gift. There is a test of Take C on ED 670 at the Edison National Historic Site.

5.Sep.18 6349 A, B, C Dear old pal of mine (Rice). Passed and issued on 82157. Listed 15. Feb. 19 to 31.Oct.29. Note: B approved. C hold.

6.Sep.18 6352 A, B, C Madam Butterfly - Ora a noi! (duet with Emilia Vergeri). Hold. There is a test of Take A on ED 121 at the Edison National Historic Site

4.Oct.18 6341 F, G, H Have you seen him in France?. Re-make of 30.Aug.18 session.

22.May.19 6334 F, G, H Little mother of mine (Burleigh). Re-make of 26.Aug.18 session. F approved. Issued on 80603. Listed 1.Nov.20 to 21.Nov.27.

23.May.19 6804 A, B, C Parted (Tosti). Passed and issued on 80599. Listed 1.Oct.20 to 21.Nov.1927.

27.May.19 6809 A, B, C Almost persuaded (Bliss) (with Mixed Chorus). Passed and issued on 80513. Listed 1.Dec.19 to 31.Oct.29.

28.May.19 6810 A, B, C Israfel. ?re-made. F, G, H.(Take F approved) Issued on 80711. Listed 31.Dec.21 to 1.Aug.25.

29.May.19 6811 A, B, C Smilin' through (Penn). Passed and issued on 80506. Listed 2.Nov.19 to 31.Oct.29. Dubbed on to cylinder matrix 14490 and issued as 29039.

- 3.Jun.19 6814 A, B, C Heaven id my home. Passed and issued on 80522. (Take B approved).
Listed 11.Mar.20 to 31.Oct.29. Dibbed on to cylinder matrix
14474 and issued as 29045.
- 4.Jun.19 6816 A, B, C. The quilting perty. Re-made 10.Feb.20
- 15.Jan.20 7113 A, B, C The want of you (Vanderpool) Passed and issued on 80530. Listed
12.Mar.20 to 21.Nov.27. Dubbed on to cylinder matrix 14714
and issued as 29056.
- 10.Feb.20 6816 F, G, H The quilting party. Passed and issued on 80547. Listed 14.May.20
to 21.Aug.25. Re-make of 4.Jun.19 session.
- 17.Feb.20 7166 A, B, C Beulah land (with mixed chorus) Rejected. re-made 17.May.20.
- 23.Feb.20 7175 A, B, C I'd build a world in the heart of a rose.Rejected.Re-made 15.May.20
- 20.Apr.20 7304 A, B, C Floradora - In the shade of the palms (Stuart).Re-made 56.May.20
- 6.May.20 7304 F, G, H Floradora - In the shade of the palms (Stuart).Re-make of 20.Apr.
1920 session. Passed and issued on 80574. Listed from
30th.June 1920 to 31st. October 1929.
- 17.May.20 7166 F, G, H Beulah Land (with Mixed Chorus). Re-make of 17.Feb.20 session.
Issued on 80549. Listed from 5.Jun.20 to 31.Oct.31
- 17.May.20 7175 F, G, H I'd build the world in the heart of a rose. Re-make of 23.Feb.20
session. Rejected
- 20.May.20 7360 A, B, C The bells of Saint Mary's. ? re-made. Hold. Dubbed on to
cylinder matrix 14820 but not issued. There is a test of Take
C on ED 723. at the Edison National Historic Site.
- 24.May.20 7365 A, B, C The winds that waft my sighs to thee. Re-made 13.Jul.21.
- 7.Jun.20 7389 A, B, C Nazareth (Gounod)(with chorus) Passed and issued on 80643. Listed
7.Sep.21 to 31.Oct.29. Dubbed on to cylinder matrix 14857, but
not issued.
- 8.Jun.20 7391 A, B, C Dream Faces. Re-made 10.Nov.20
- 5.Nov.20 7620 A, B, C The old fireside. Passed and issued on 80611. Listed 2.Dec.20 to
19.May 26. Dubbed on to cylinder matrix 14973 and issued as
29072.
- 10.Nov.20 7391 F, G, H Dream faces. Re-make of 8.June 20 session. Passed and issued on
80620.Listed 4.Jan.21 to 21.Aug.25. Dubbed on to cylinder 29064
- 12.Dec.20 7632 A, B, C Wond'ring Passed and issued on 50721. Listed 16.Dec.20 to 31.Oct.29
- 13.Jul.21 7365 F, G, H The winds that waft my sighs to thee. Re-make of 24.May.20 session.
There is a test of Take F on ED 613 and H on ED 820 at the
Edison National Historic Site.
- 14.Jul.21 8131 A, B, C Do they think of me at home? (Glover)(With the Homestead Trio).
Passed and issued on 80677. Listed 21.Sep.21 to 31.Oct.29
- 25.Jul.21 8143 A, B, C Dreaming of home and mother (Ordway)(with chorus). Passed and
issued on 80677. Listed 21.Sep.21 to 31.Oct.29
- 8.Aug.21 8179 A, B, C In the wee little house I love. Passed and issued on 80698.
Listed 1.Nov.21 to 6.Jun.24
- 7.Sep.21 8209 A, B, C Smile through your tears. Re-made 1.Jun.22. There is a test of
Take A on ED 696 at the Edison National Historic Site.
- 8.Sep.21 8210 A, B, C Those songs my mother used to sing. False. Re-made 3.Aug.22
- 13.Sep.21 8213 A, B, C Face to face (with mixed voices) Rejected,false. Re-made 7.Jun.22
There is a test of Take A on ED 359 at the Edison National
Historic Site.

13.Sep.21 8214 A, B, C We have an anchor (with mixed voices) Re-made 7.Jun.22. There is a test of Take C on ED 831 at the Edison National Historic Site.

1.Jun.22 8209 F, G, H Smile through your tears. A re-make of 7.Sept.21 session. F approved Passed and issued on 80729. Listed 6.June 22 to 21 Nov. 1927.

7.Jun.22 8213 F, G, H Face to face (with mixed voices). Re-make of 13.Sep.21 session. Rejected as False. - Sharp.

7.Jun.22 8214 F, G, H We have an anchor (with mixed voices). A re-make of 13.Sep.21 session

20.Jul.22 8536 A, B, C The road that brought you to me. Passed and issued on 80744. Listed 3.Apr.23 to 19.May.26.

3 Aug.22 8210 F, G, H Those songs my mother used to sing (Smith). A re-make of 8.Sep.21 session. Passed and issued on 80776. Listed 14.Jan.24 to 21.Nov. 1927

14.Sep.22 8588 A, B, C In the second Calvary (Klein) Passed and issued on 80776. Listed 14.Jan.24 to 21.Nov.27. Dubbed on to cylinder matrix 15565 and issued as 4760.

The following special record was recorded in New York on Saturday 6th. August, 1927 by the electrical process.

Experiment 901 The Edisonic Speaks to Mr. Thomas A. Edison.

(Note: Mr. Chalmers' voice represents the phonograph speaking to Mr. Edison and reminiscing on the fifty years since its invention in 1877. Mr. Edison is also reminded of his making the first record.)

Notes on foregoing discography.

- 1) The early disc matrix listings carried also a D matrix number to distinguish them from the cylinders. The practice was soon discontinued.
- 2) The early takes were known as S1, S2, etc. (Specials). The practice was also discontinued. Those selections that remained in the catalogue had their takes re-lettered A, B, C, etc.
- 3) Virtually every take was utilised by the Company. Therefore most selections exist in several versions.
- 4) All recordings were made in the New York Studios by the acoustic process with the exception of Experiment 901.

Wax Cylinder recording dates.

<u>2-min wax</u>		<u>4-min wax Amberol</u>	
9982	recorded 9.Jun.08	127	recorded 30.Jan.09
10065	" 24.Jul.08	281	" 25.May.09
10091	" 23.Nov.08	340	" 10.Sep.09
		357	" 11.Sep.09
		28019	recorded ?
		28024	6.Apr.12
		28028	?

Issue information on 4- minute Blue Amberol & Royal Purple Amberol Cylinders.

2068		2617=matrix 12389 from disc matrix	4758
2476=matrix 12227 from disc matrix	3326	2652	12524
2546	12312	"	3083
2573	12368	"	2425
2602	12357	"	4084
2603		"	4397
2617		"	4810
		"	4817

1044

3326 = matrix 13749 from disc matrix	5726
3370	23827 " 5780
*3443	13887 " 5826
4623	" 4766
4760	15565 " 8588
4788	2010 " 2010
4852	15447 " 4771
4982	15400 " 3302

28101 from cylinder 28024
 28104 original
 28104 from disc matrix 2581
 28144 from cylinder 28019
 28155 original
 28164 original
 28164 from disc matrix 4090
 28188 ?original
 28188 from disc matrix 2447

28196	?original	
28196		from disc matrix 2328
28216 = matrix 12627		
28250	13320	" 4902
28256	13420	" 2793
28277	13795	" 5688
28278	13833	" 5635
28279	13687	" 5591
28289	14096	" 5573
29018	14179	" 6248
29025	14145	" 6233
29039	14490	" 6811
29045	14474	" 6814
29056	14714	" 7113
29072	14973	" 7620

This discography of Thomas Chalmers will continue on page 1062 & list Zonophones

David Bispham

Raymond Wile has sent us details of Bispham's recordings in New York, for the Edison Co. -

1st or 3rd July, 1914. matrix 3144 Voice Trial "Sands o' Dee" Take A rejected.

3145 Voice Trial - title unknown. Take A rejected.

The moulds of these two still exist at the Edison National Historic Site.

SYNCHROPHONE *Home Talkies*

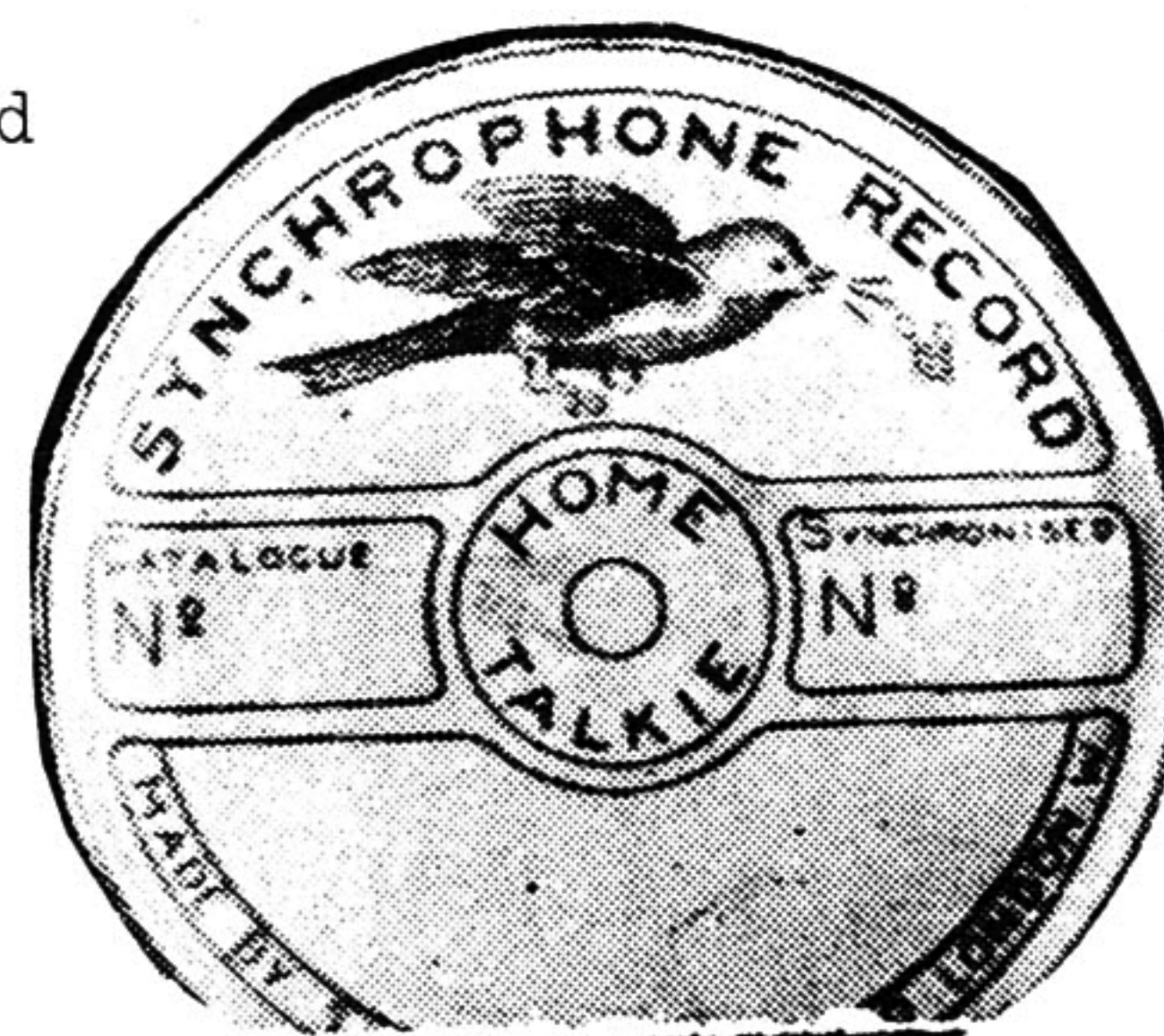
We are grateful to Sydney H. Carter who kindly loaned us the 1931 catalogue of Synchrophones, from which we have selected representative examples. We do not know anyone possessing one of the records, nor have we seen a Synchrophone so can only reproduce from the catalogue as it is. We should always be pleased to hear from anyone who can comment on the performance of the "machine". Patent 334,532 was granted on 30th May, 1929 to Mr. H. Knudsen for this invention.

The abridgement of the patent reads - "Synchronising gramophones with kinematograph.

A kinematograph projection apparatus may be combined with a gramophone, in which a motor drives a gramophone turntable shaft and governor through skew gearing, and also the kinematograph mechanism through gearing.

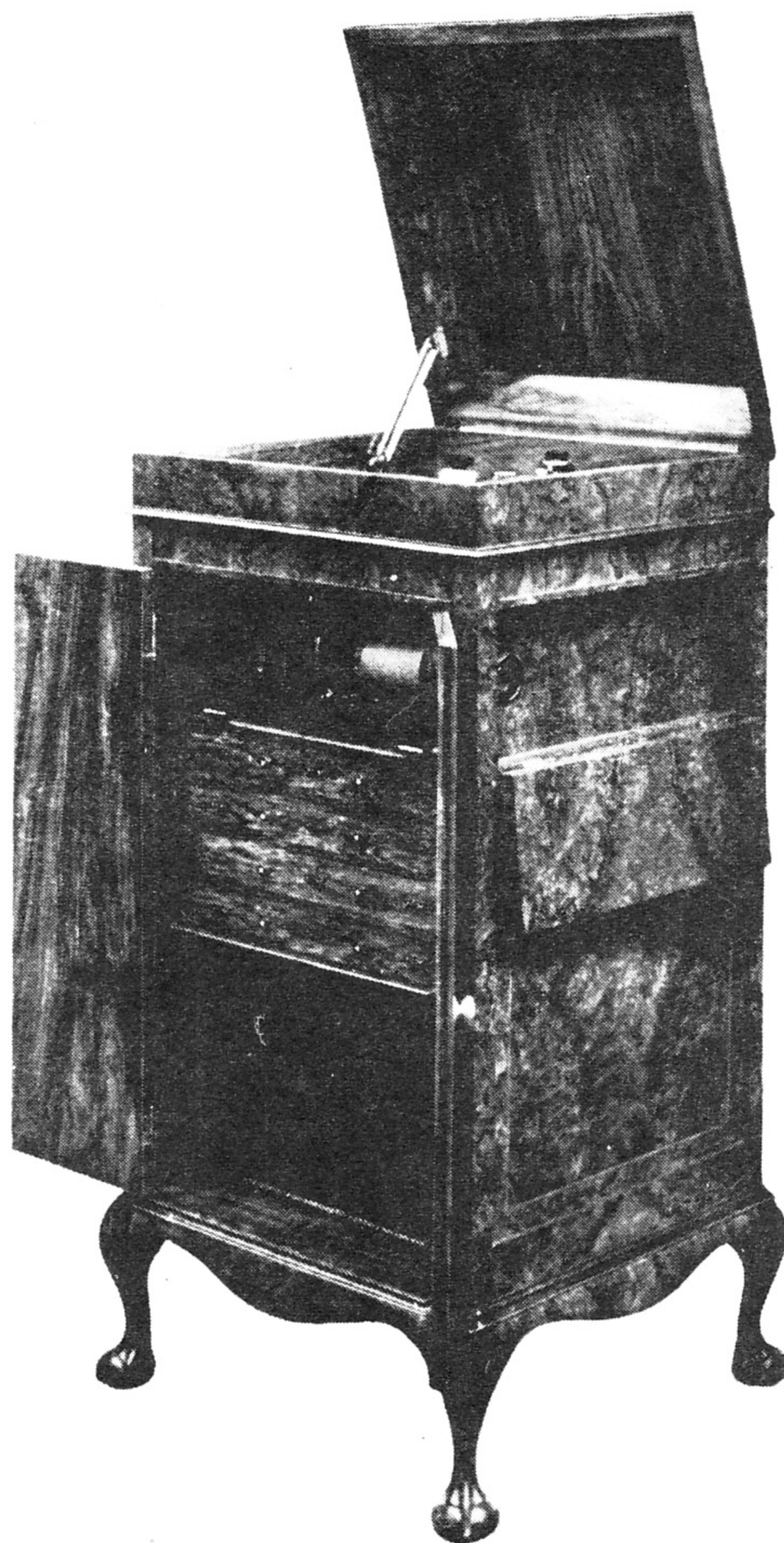
A clutch is interposed so that the gramophone may be used separately when desired."

The catalogue showed only an incomplete illustration of the label.



SYNCHROPHONE

Home Talkies



MODEL 'A'

(Manufactured by Synchrophone Ltd.)

Sole Selling Agents for the British Isles

J. CURWEN & SONS LIMITED

24, Berners Street, London, W.1

Telephone: Museum 4876 (4 lines)

Telegrams: Curwen Phone London

At last! A Practical Home Talkie

IN THE SYNCHROPHONE, a booklet on which is enclosed herewith, you have a really practical commercial Home Talkie. An instrument that is not only a Home Talkie but combines in one magnificent cabinet a Home Talkie, Radio, and Gramophone. Silent pictures can be projected, if desired. On the Radio and Gramophone sides perfection is as great as that obtainable in any individual Radio or Gramophone.

THE SYNCHROPHONE is a British enterprise. World Patents are controlled by the Company itself, Synchrophone Ltd., of 24 Berners Street, London, W.1. Its inventor has overcome the biggest difficulty of Home Talkies, that is, the clatter that has always accompanied the ordinary type of miniature projector when used in conjunction with a Gramophone. The Synchrophone Projector is of an entirely new type and is almost inaudible.

AT STAND D.14, BRITISH INDUSTRIES FAIR, on February 16th, 1931, it is being introduced for the first time to the Trade and Public. Already indications point to its being a big sensation. Contract orders are being received, and we feel confident that every Trader will find in the Synchrophone an instrument that will keep sales up throughout the slackest months. *As an instance, to the amateur cinematographer who must see his summer films as soon as they have been developed.*

See this remarkable Home Talkie for yourself on our Stand and arrange for a demonstration at our Show-rooms at 24 Berners Street, London, W.1

SYNCHROPHONE *Four Entertainments in One*

HOME TALKIES—SILENT PICTURES—RADIO—GRAMOPHONE
Synchrophone Ltd., 24 Berners St., London, W.1
Telephone: Museum 4876 (4 lines) Telegrams: Curwen Phone London

British Industries Fair—Stand D.14

Stand Telephone: Shepherds Bush 2150, Ex. 4

The Synchrophone

The Synchrophone is a Home Talkie Machine combining in one beautiful cabinet:

- 1 A Home Talkie, with perfect synchrony.
- 2 A first-class All-Mains Wireless Set of wide range, made by a famous radio manufacturer.
- 3 A first-class Radio-Gramophone for use with any make of record.
- 4 An almost inaudible Projector of silent films of any sub-standard (16 mm.) make.

One model is available without radio.

The World Patents are controlled by the Company itself. Never before has such a remarkable instrument been offered to the public. Everyone who has heard it demonstrated at our Showrooms, 24 Berners Street, W.1., has been convinced that here at last is an achievement in home entertainment beyond anything ever heard before.

Film Projection

Inventors have for years past been working at the problem of the home talkie. It has been a difficult one, because not only was it necessary to obtain perfect synchrony and a simple, if possible foolproof, mechanism, but there was the added problem of silencing the movement of the projector, so that it could be in the same room without disturbing the audience. The film must pass through the gate of the projector in a series of quick movements, stopping and starting at least sixteen times a second, and it is by nature difficult to construct an intermittent movement that shall also be silent.

Most of the attempts at a home talkie hitherto have been by way of linking up a gramophone with a projector of an existing type, and, apart from the complicated nature of the double apparatus, it has been impossible to make the so-called 'silent' projector inaudible.

Mr. H. Knudsen, the inventor of the Synchronophone type of home talkie (British Patent No. 334532), set about the whole problem afresh, with the main object of designing an entirely new mechanism that should be really silent, and he has succeeded in obtaining the necessary intermittent movement of the film direct from a rotary spindle, without employing reciprocating movement in any single part of the machine.

Not only has all clatter thus been done away with, but certain other very important advantages have accrued from the type of movement employed. At least six of the teeth of the sprocket-wheel that gives the film its intermittent movement are at any given moment engaged in the holes in the film, so that there is no risk of tearing through constant engagement and disengagement, as in the 'claw' action type of machine. Splicing and renewal of films become things of the past.

Each intermittent movement of the sprocket starts slowly and accelerates and decelerates gradually and without any jerk, which enormously reduces the strain on, and wear of, the film. We have in our possession a demonstration film which has been through the experimental machine several hundred times, and has not yet needed repair.

The whole movement of the film takes place in less than one-third of each revolution of the shutter. The film is therefore illuminated for more than two-thirds of the time, and the flicker is further reduced to a minimum by the use of a semi-transparent amber-coloured shutter.

There being no reciprocating parts, no oil lubrication is needed at any point. All gears run in grease-tight boxes, packed with sterilized grease-graphite, which general experience has proved should not, with normal use, need attention or refilling for years.

Sound Reproduction

In the simplest and most inexpensive type of machine the sound is heard from an electrically driven gramophone, with diaphragm

sound-box, contained in the Synchronophone machine itself, the picture being projected on a screen in front of the audience.

The better types of machine have installed a wireless set, specially designed and manufactured for us by a leading firm of high standing. This set also acts as an amplifier for the loud speaker and may be connected to another loud speaker behind or below the screen, or embodied in the screen itself.

General

The one machine thus takes the place of wireless, gramophone, and film projector, and in addition gives the HOME TALKIE in a practical form for the first time.

The whole is housed in a cabinet 22 inches by 22 inches, standing 4 feet 1 inch high, and providing storage accommodation for twenty-four films and forty-eight gramophone records.

Less than one per cent of the value of the machine is of foreign manufacture.

Guarantee

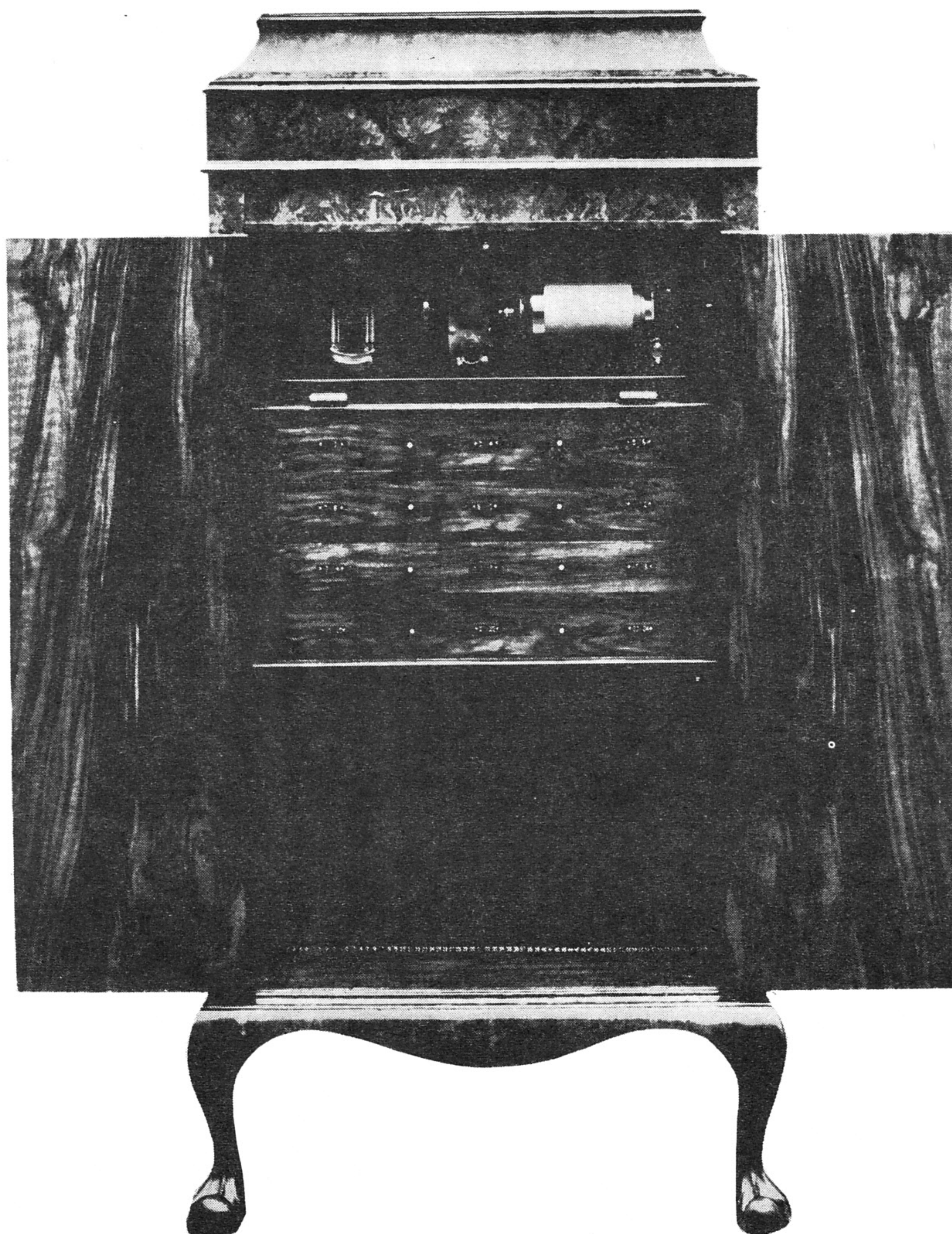
A Guarantee to the following effect is given with each machine:

Any mechanical part (other than lamp, motor, resistances, and wireless set) which may become defective under fair wear and tear within three years from date of purchase will be replaced without charge, carriage one way being paid by the purchaser.

The motor and wireless set are guaranteed by the makers for one year.

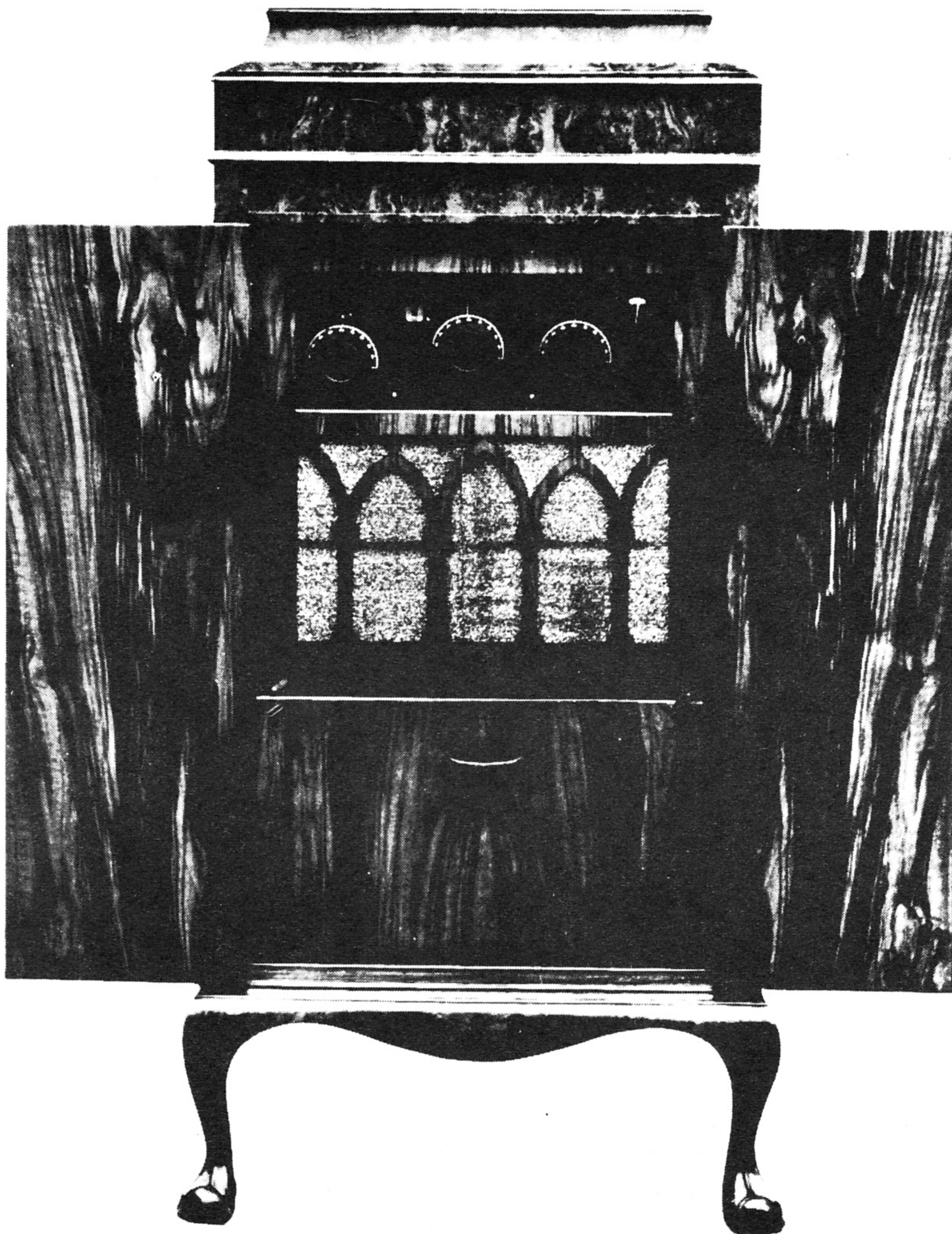
The lamp and resistances are guaranteed to be of the best design and workmanship, and to have been tested in the machine before dispatch.

We cannot guarantee films, but if it be proved to our satisfaction that any Synchronophone film has broken while being shown in a Synchronophone through a mechanical defect in the machine, and has not been used at any time in any other type of projector, we will replace it.



SYNCHROPHONE FACE, OPEN

The gramophone top is closed. The film-case holder is on the left. Next comes the fine adjustment wheel, for getting the first picture into position. Then come in succession the synchronising feed, the lamp housing, the intermittent movement and film gate, the shutter and lens. The parts can be seen in greater detail on Plate 7. Below the projector are four drawers, each to hold six film cases, and below again a rack for forty-eight twelve-inch records.



WIRELESS FACE, OPEN

The control panel is seen above. The internal loud speaker and space for resistances are below.

SYNCHROPHONE UNIT

1050

Detailed Description of Model 'A' Synchrophone

CINEMA UNIT

The standard Synchrophone unit is employed, comprising film-winding sub-unit, synchronising gear with governor, fan-cooled lamp housing, condenser, film projection sub-unit, shutter and lens. All cases and parts are diecast and carefully finished, all gears are machine-cut from solid steel, phosphor-bronze, or gunmetal, the most important parts being hardened and ground, and the greatest care taken in the manufacture, plating, and assembly of every detail. The parts of the Cinema unit in Model 'A' are silver-plated.

The universal *electric motor* is specially made for us and wound for different voltages, A.C. or D.C. It is automatically lubricated, and runs very silently at 3,000 revolutions per minute. Motors for low-voltage storage batteries are available.

The *lamp* is 250 watts, of special end-on design, and gives ample illumination for a picture up to 4 feet by 3 feet. The most convenient screen in a room of normal size is 3 feet by 2 feet 3 inches, at a distance of about 11 feet from the lens.

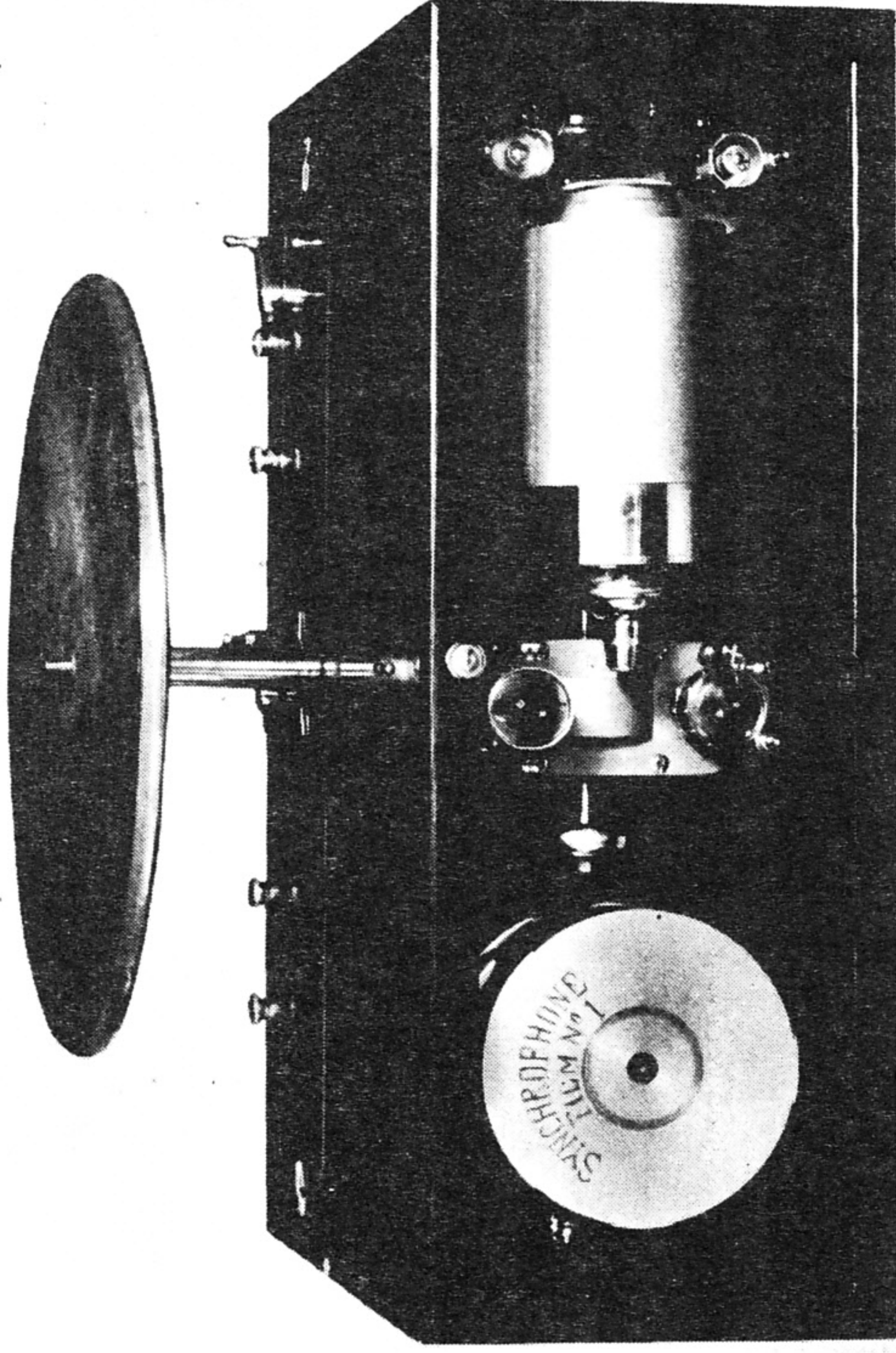
The *lamp housing* consists of a die-casting in two parts, on hollow supports, through which a current of air is driven to cool the hottest part of the lamp.

The *lens* is of one and a half inch focus, specially designed and manufactured for us.

The *shutter* is of amber-tinted mica.

Voltmeter and *milliammeter* are fitted in Model 'A' only.

Assembly: the whole of the aforementioned parts are mounted on a vertical steel chassis plate, which is enclosed in a glass-topped wooden box with a glass side door for operation, and bedded on a sheet of rubber sponge.



Above is the gramophone turntable. On top of the box are seen the leads to motor and light. Behind the gramophone spindle is the lever controlling the speed governor, and on the extreme right the clutch lever, to throw the cinema movement out of gear when the machine is used as a gramophone.

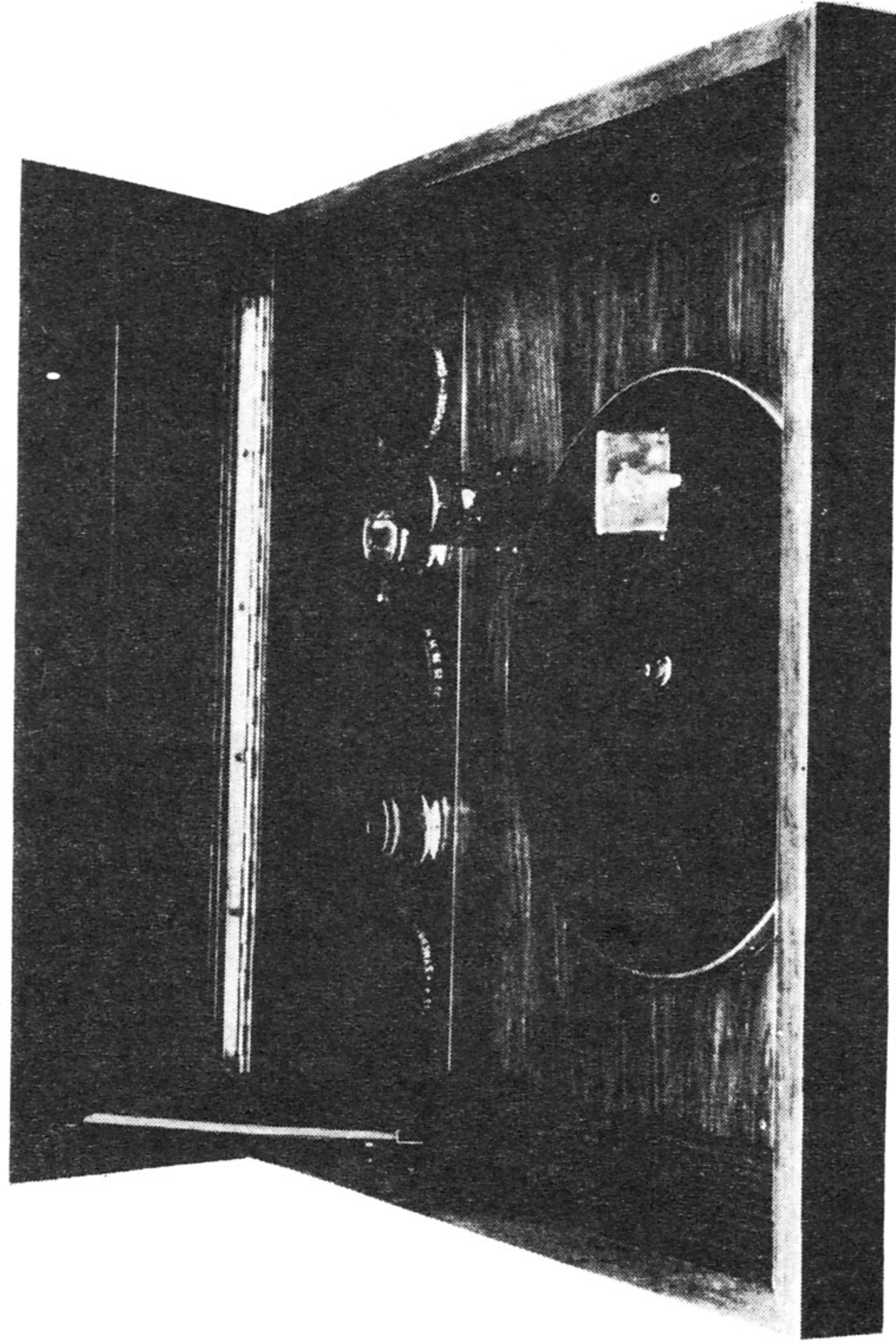
Through the front of the case the film case is seen in position. Next comes the fine adjustment wheel, then the synchronising gear with its two feeding sprockets. Next comes the lamp housing, with the condenser in its leading end. On the right is the cinema movement, with guide wheel above, gate in the centre, and intermittent sprocket below.

On the extreme right, but invisible in the plate, are shutter and lens.

The film is fed from the top of the outer side of the film case over the upper sprocket wheel of the synchronising gear, then over the upper guide of the cinema movement, through the gate, and over the intermittent sprocket, returning through the lower sprocket of the synchronising gear to the inner side of the film case, where it is wound on a core actuated by a slip drive.

The movement in the film case and synchronising gear is continuous, the slack needed for the intermittent feed through the gate being taken up above and below the lamp housing.

GRAMOPHONE UNIT



On the left is the switch-over from wireless to synchronophone, then the used needle box. In the centre is the speed control, then the new needle box. On the right is the clutch control from cinematograph to gramophone. The pick-up and turntable are seen in front. Between the turntable and the speed control, hardly visible in the photograph, is a volume control which operates when the wireless set is being used as sound amplification for gramophone or synchronophone.

GRAMOPHONE UNIT

The turntable is driven from the common shaft, and is so geared that a fixed number of pictures of the film are shown during every revolution of the table, ensuring perfect synchrony.

There is an electric pick-up, amplification being made through the wireless set, and the sound being heard at will from the loud speaker in the machine or from that in or by the screen.

WIRELESS SET

This is a four-valve internal aerial all-mains set of the latest design, specially designed and manufactured for us by a leading firm. There is a switch whereby the sound may be heard from a screen loud speaker instead of from the cabinet. When used for broadcast reception it is controlled from a panel of the usual type.

CABINET

The cabinet is made in burr walnut, all panels and doors being in thick plywood. The frame is solidly constructed, and the legs are of solid walnut. The cabinet is 4 feet 1 inch high, by 22 inches by 22 inches, highly polished to pianoforte finish, and of first-class workmanship throughout. There are four drawers holding twenty-four films and a record file for forty-eight records. There is also space for the accommodation of any necessary resistances. All internal fittings are nickel-plated, and external fittings, such as hinges, knobs, etc., are matt gold-plated and lacquered.

MANIPULATION AND CONTROL

A card describing this in detail is issued with each machine. There are three main switches at the back of the machine, controlling respectively the wireless amplification, the lamp, and the driving motor. Inside the lid is a volume control for amplifying the loud speaker when used as home talkie or radio-gramophone, a speed control for cinema and gramophone mechanisms, a switch-over from gramophone amplification to wireless reception, and a cut-out for the cinema movement when the machine is being used as a gramophone only.

Screens, loud speakers, and film cases are sold separately and are described later in this list.

Film Cases

Every film is enclosed in a patented double-compartment co-axial bakelite case; both ends remain attached to separate spools in each side, and a loop comes through two holes, ready to be drawn out and placed in the projector gate. After the film has been run through, the whole case is removed, and the rewinding, which automatically cleans the film by drawing it over a pad of velvet, can be done at leisure in about half a minute. These cases are also supplied empty and unlabelled, so that customers may insert their own silent films. Each case will accommodate up to 130 feet of sub-standard 16 mm. film.

Price 2/6 each

Films and Records

Any sub-standard film (16 mm.) and any standard make of gramophone record may be used. A suitable gramophone record of any make may be used as incidental music to a silent film.

Synchronised films and records of short dramas, operatic excerpts, songs, lectures, and travel talks are constantly being produced in our own studios, and separate lists of subjects are issued from time to time. The records are twelve inch double-sided, one side being synchronised to the film bearing the corresponding number, and the other carrying a non-synchronised record of a work of similar nature. Records and films are sold separately if desired. All films are non-flammable.

Each film with its record occupies about four minutes in performance. Perfect synchrony is obtained by setting the red starting picture in the gate of the projector and then adjusting the gramophone needle at the point marked on the record, before switching on the motor.

PRICES:

	<i>Film</i>	<i>Record</i>
Yellow Label	27'6	7'6
Green Label	23'6	6'6
Red Label	21' -	4' -

The Range of Models

<i>Model</i>	<i>Wireless Set</i>	<i>Cabinet</i>	<i>Price</i>
A	As already described		125 guineas
B	3-valve	French or Italian Walnut	100 guineas
C	3-valve	Mahogany	75 guineas
D	None	Oak	50 guineas

The tone-arm in Model D is mechanical, and an internal horn delivers the sound alongside the lens, directing it towards the screen. The sound cannot in this model be made to appear to come from the screen. There is a space available where a wireless set may, if desired, be fitted.

In all the above models the projection-unit lamp and electric motor are identical, and the storage accommodation is of the same extent. The difference lies in the plating, the quality of the timber and cabinet work, and, therefore, the appearance of the machine, and also in the extent of broadcast reception and the quality of the reception and amplification in the wireless set.

Screens and Loud Speakers

MODEL SA

Permanent silk-covered frame, with detachable Colassion Hyper A1 loud speaker fitted behind, in one unit on adjustable floor-stand.

Price £8 8s.

MODEL SB

Canvas-covered frame, without loud speaker, to hang on wall.

Price £1 10s.

MODEL SC

Screen only, roller type, with cords and pulley, to hang on wall.

Price £1 1s.

MODEL SD

Colassion Hyper A1 loud speaker only.

Price £7 10s.

LIBRARY

of Synchronised Films and Records

The library is in active preparation in our own studios, and will be constantly added to. Monthly lists of novelties will be sent to all inquirers.

Subscribers may change films and records once a week, paying carriage both ways.

Subscribers undertake to pay cost of repairs or replacements of films and records damaged otherwise than by fair wear and tear.

When exchanging, a list should be supplied of at least twice the number of titles that are being returned, in the case of non-guaranteed subscriptions. For guaranteed subscribers, films and records will be taken over from stock, if available there and not available in the library.

SUBSCRIPTION RATES

NON-GUARANTEED:

<i>Quantity subscribed for:</i>	<i>4 titles</i>	<i>8 titles</i>	<i>12 titles</i>
3 months	£4 14 6	£7 17 6	£11 0 6
12 months	£15 15 0	£26 5 0	£36 15 0

Extra titles at any time, 3/- each per week. Subscribers pay no deposit on extra titles up to the number subscribed for.

GUARANTEED:

<i>Quantity subscribed for:</i>	<i>4 titles</i>	<i>8 titles</i>	<i>12 titles</i>
3 months	£7 1 9	£11 16 3	£16 10 9
12 months	£23 12 6	£39 7 6	£55 2 6

Extra titles as above. These cannot be guaranteed, but every effort will be made to meet subscribers' wishes.

NON-SUBSCRIPTION RATES

Per title, per week, 3 -

Non-subscribers must make a deposit of thirty shillings per title, which will be returned, less hire, after films and records have been received back in good condition.

Green or Red Label titles hired in this way may be taken over as purchased at any time by relinquishing the balance of deposit.

NOTE.—The library does not contain any non-synchronised films or records. Any record can be used in the machine, and any sub-standard film (16 mm.) up to 130 feet in length, provided it is first placed in a Synchronophone film case (price 2/6 each).

Studio

Our film and recording studios are available for customers who wish to make home talkies of their families, or for artists who wish to test their own work. An inclusive fee of five guineas is charged, which covers the use of the studio and dressing-room, with lighting and the services of recording and filming staff for a time not exceeding thirty minutes, one wax test, and the delivery of developed film (positive) in case, and record stamper, with two finished single-sided records. Extra recordings within the period, four guineas each inclusive.

If duplicate films are required, the original film must be developed as a negative instead of a positive, and is not available for showing. Positive copies from it can be supplied at thirty shillings each.

Additional duplicate records, 7/6 each.

Copyright material can only be recorded if prior arrangements are made by clients.

Terms for more extended use of studio facilities by amateur film societies by arrangement.

Since the Synchronophone can be run from low-voltage storage batteries, it is easily available for use in the Colonies and remote country places, and this studio service will enable scattered families and friends to keep in touch with one another in a way that has never before been possible.



Marcus Kellerman
Baritone



Charlotte Kirwan
Soprano



Harlan E. Knight
Comedian



Geoffrey O' Hara
Indian Songs



Marie Narelle
Soprano



Edward Meeker
Comedian



Marie Morrissey
Contralto



Pete Murray
Tenor



W. F. Myers
Bass



M. J. O'Connell
Tenor



Manhattan Quartet

Double Service



MUSIC FOR EVERY HOME

AMUSEMENT
EDISON
GOLD MOULDED
RECORDS

TRADE
Thomas A. Edison
MARK

FRENCH, GERMAN AND SPANISH

LANGUAGE
STUDY
I.C.S.
LANGUAGE
SYSTEM

I.C.S.
TEXTBOOK

Have you ever considered selling "Double Service"—Language-Study Records as well as Amusement? The I.C.S. Language-Study Outfit with the Thomas A. Edison Phonograph forms the most perfect system of language instruction in the world, and is endorsed by the highest French, German, and Spanish authorities. Pronunciation rendered by the Language Records is guaranteed to be absolutely correct, and the instruction matter has for many years been remarkably successful in enabling people to correctly write, fluently speak, and easily read the French, German, and Spanish Languages.

Do you wish to learn how you can greatly increase your business? If so, investigate the I.C.S. Language Study Outfits.

National Phonograph Co., Ltd.

25 Clerkenwell Road, London, E. C.